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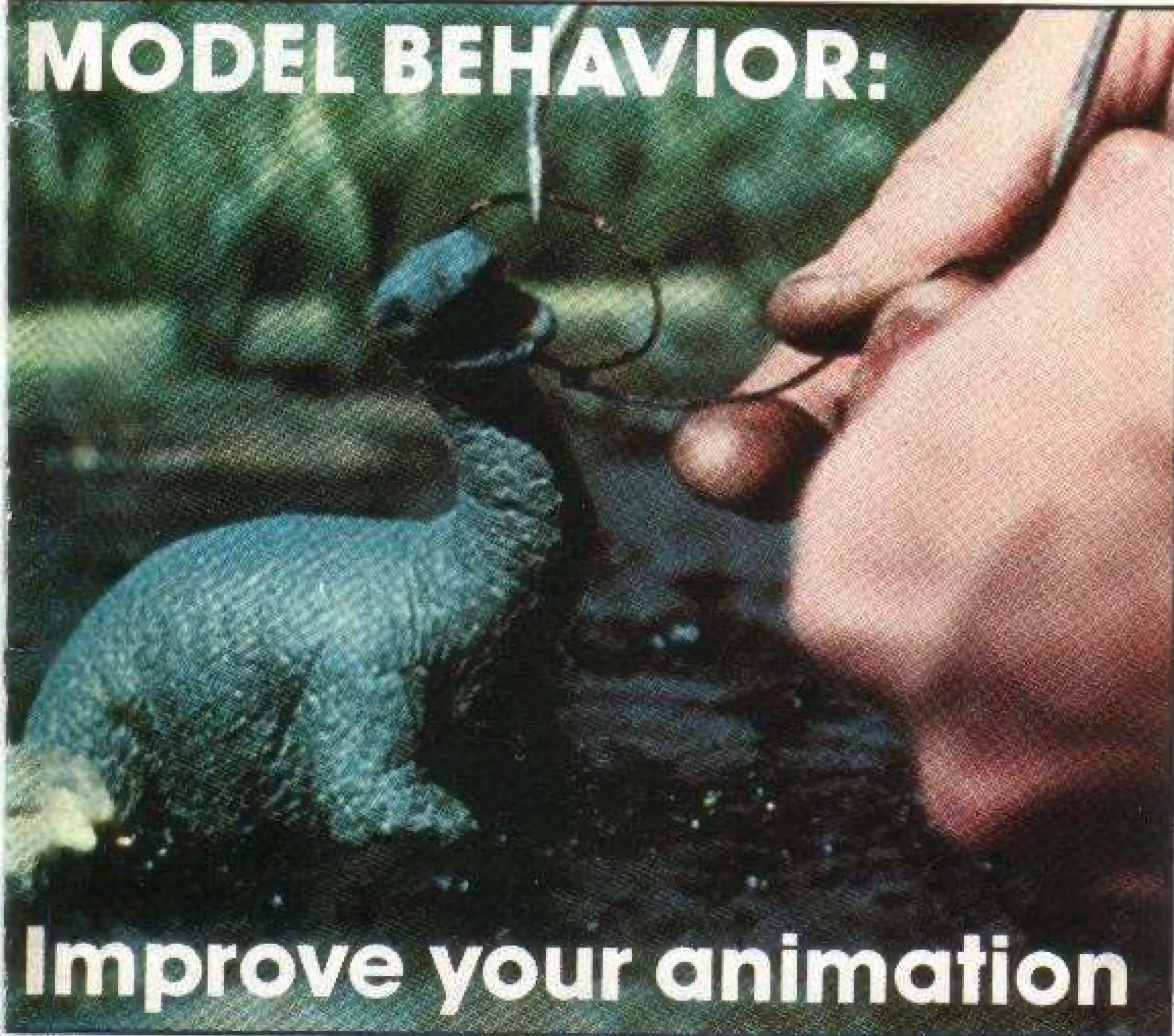
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SHORT FILM SEARCH WINNERS!

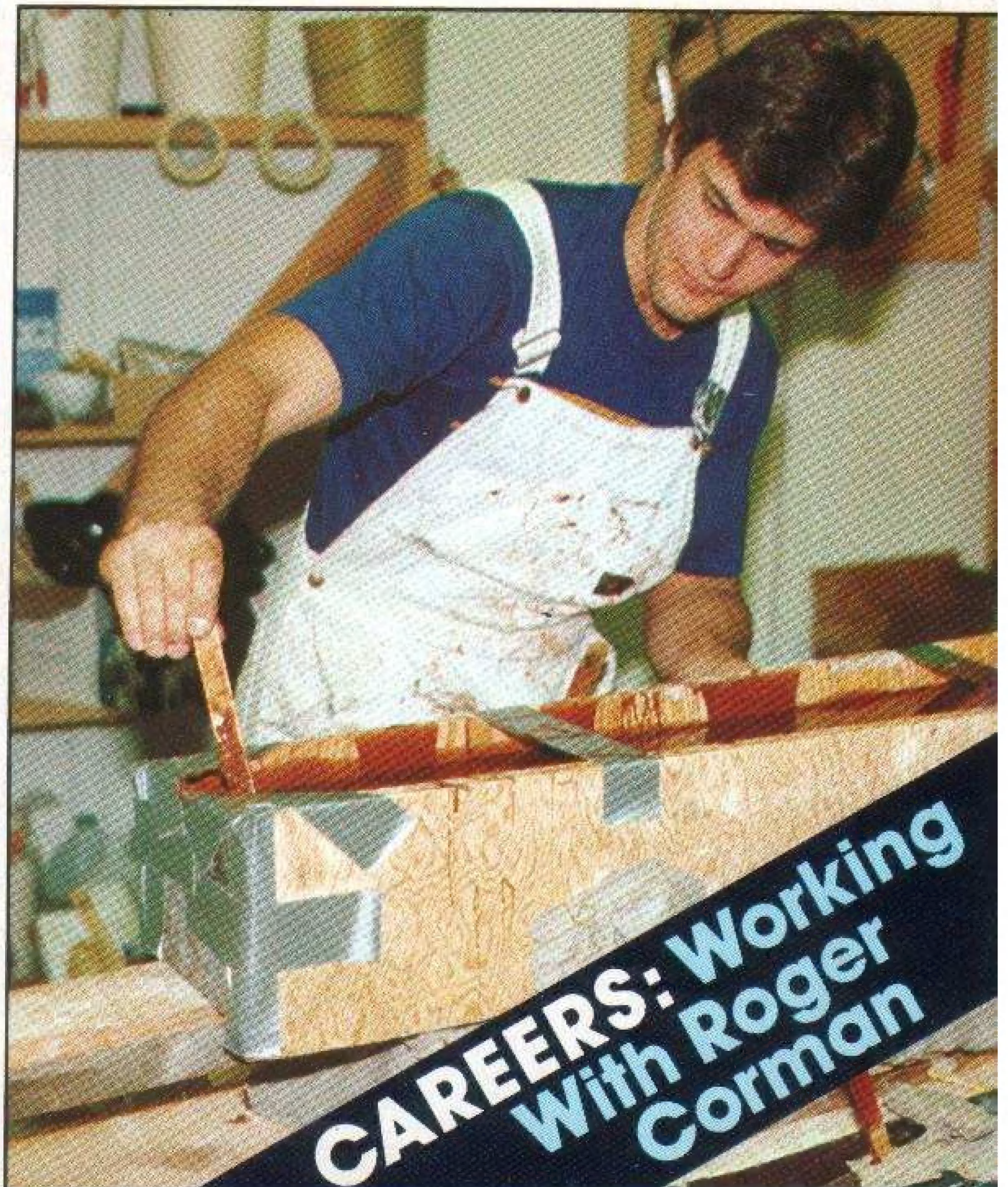
MODEL BEHAVIOR:



Improve your animation

EYES OF FIRE:
Create spooky eyes that glow in the night

Mist and Fog FX with Filters



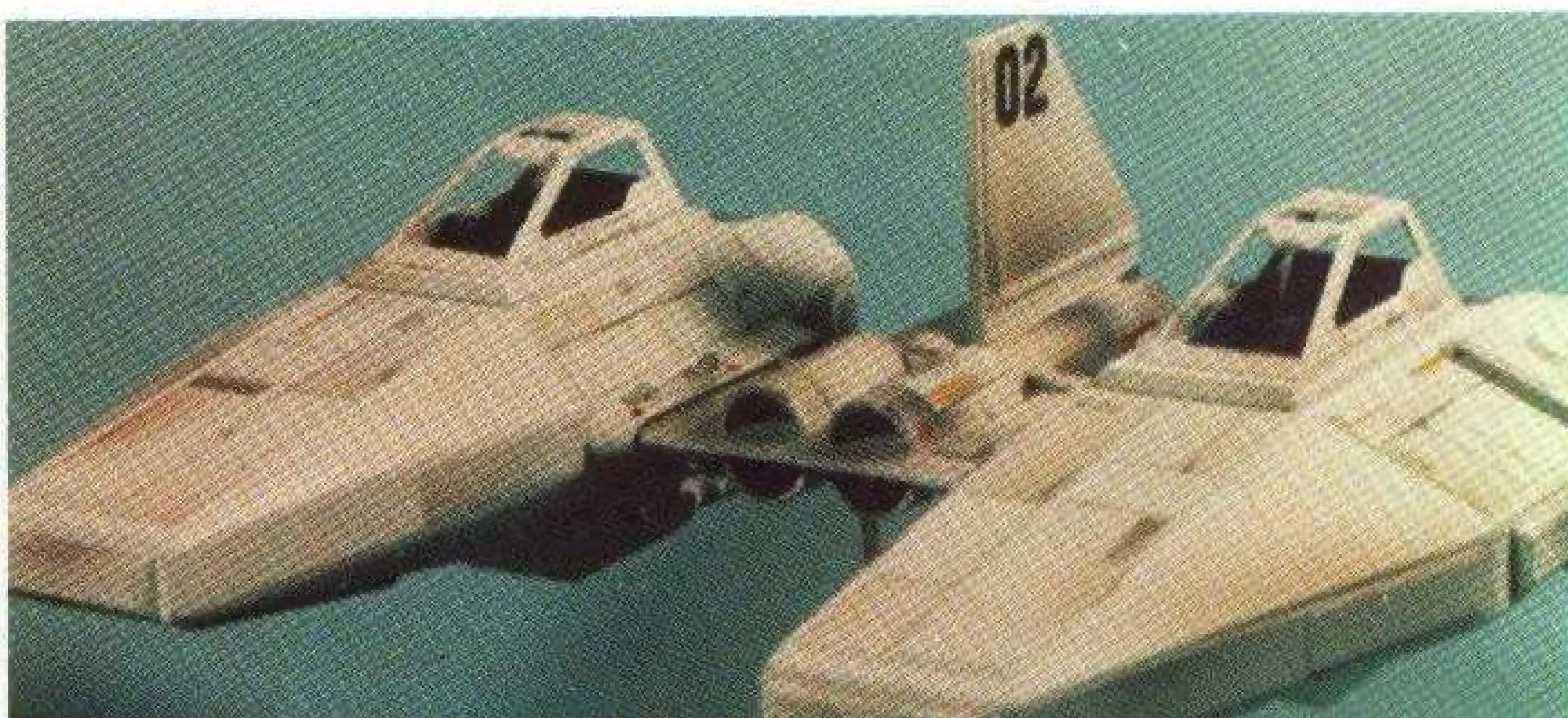
CAREERS: Working With Roger Corman



Animator James Aupperle uses a gauge for checking character movement with this creature from the TV series *Jason of Star Command*. See Douglas Borton's article about animation techniques on page 22.



Right: Filmmaker Matt Guerica's cast from *A Rock Noise Christmas*. See Bulletin Board on page 16.



Left: Modelmaker Jeff Pollizzotto's twin pod fighter is a design based on the twin-pod cloud car from *The Empire Strikes Back*. See Forum on page 10.

PHOTO: JEFF POLLIZZOTTO

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This year's Short Film Search winners are revealed and screened at the biggest awards screening ever.

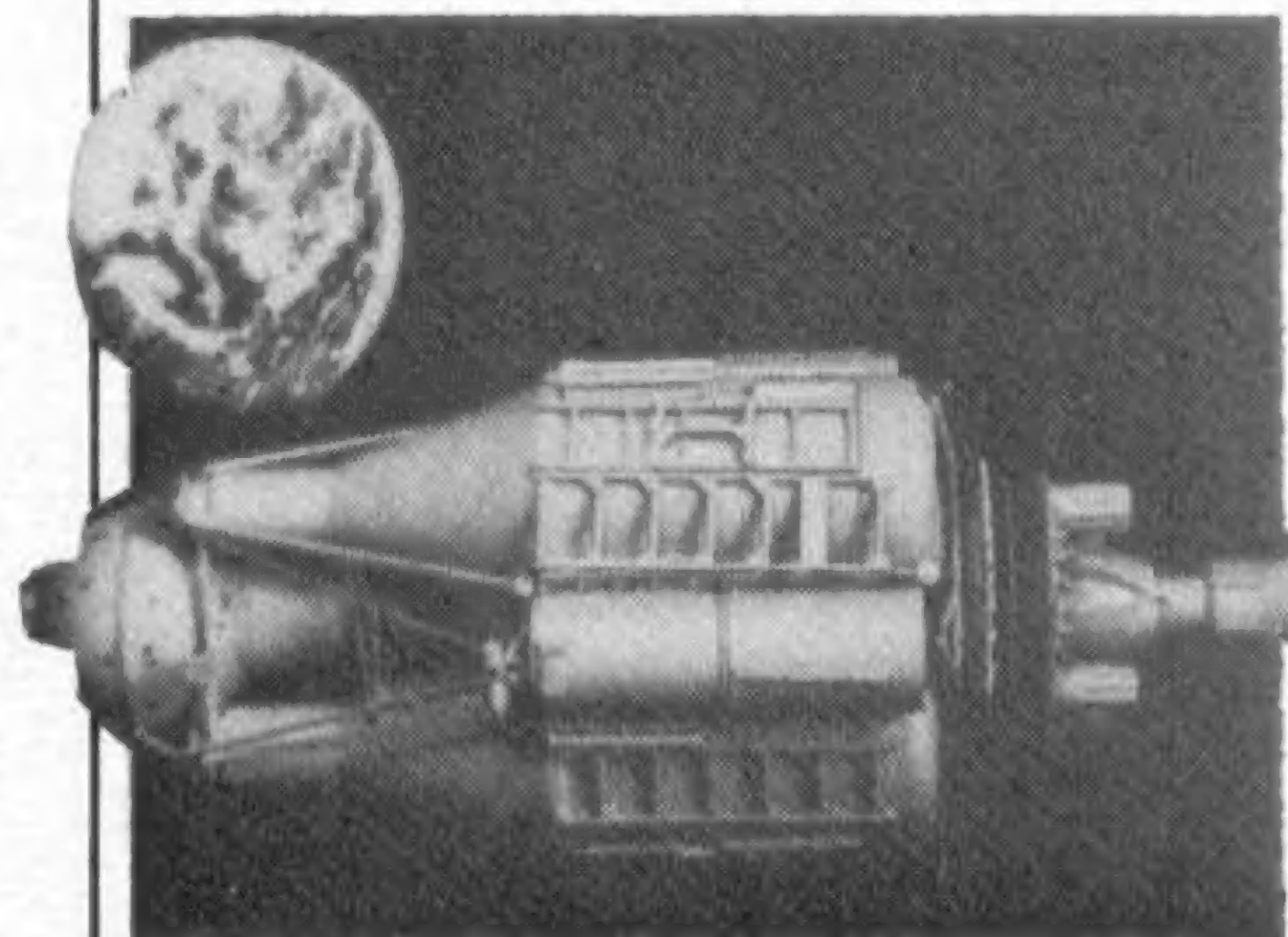
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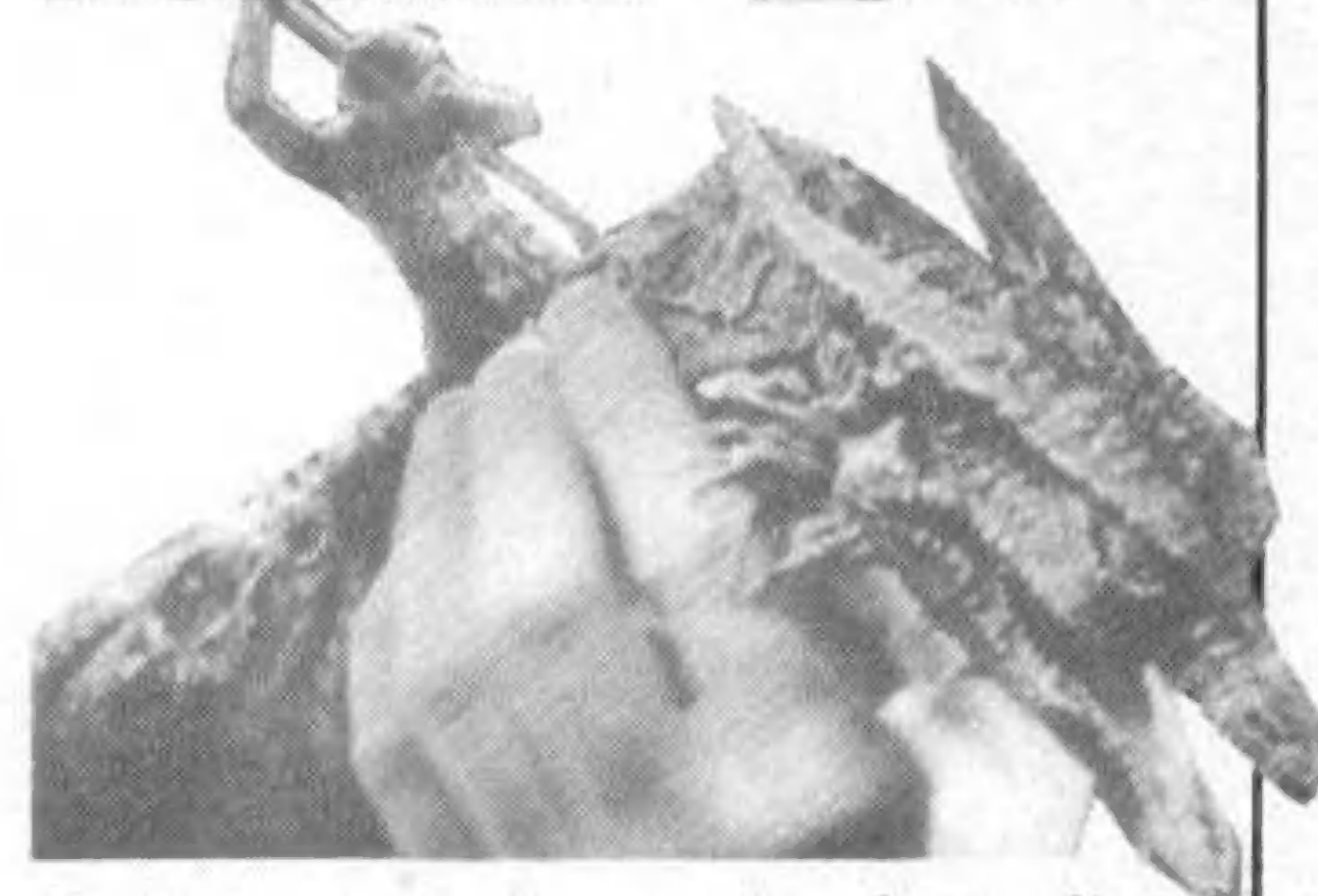


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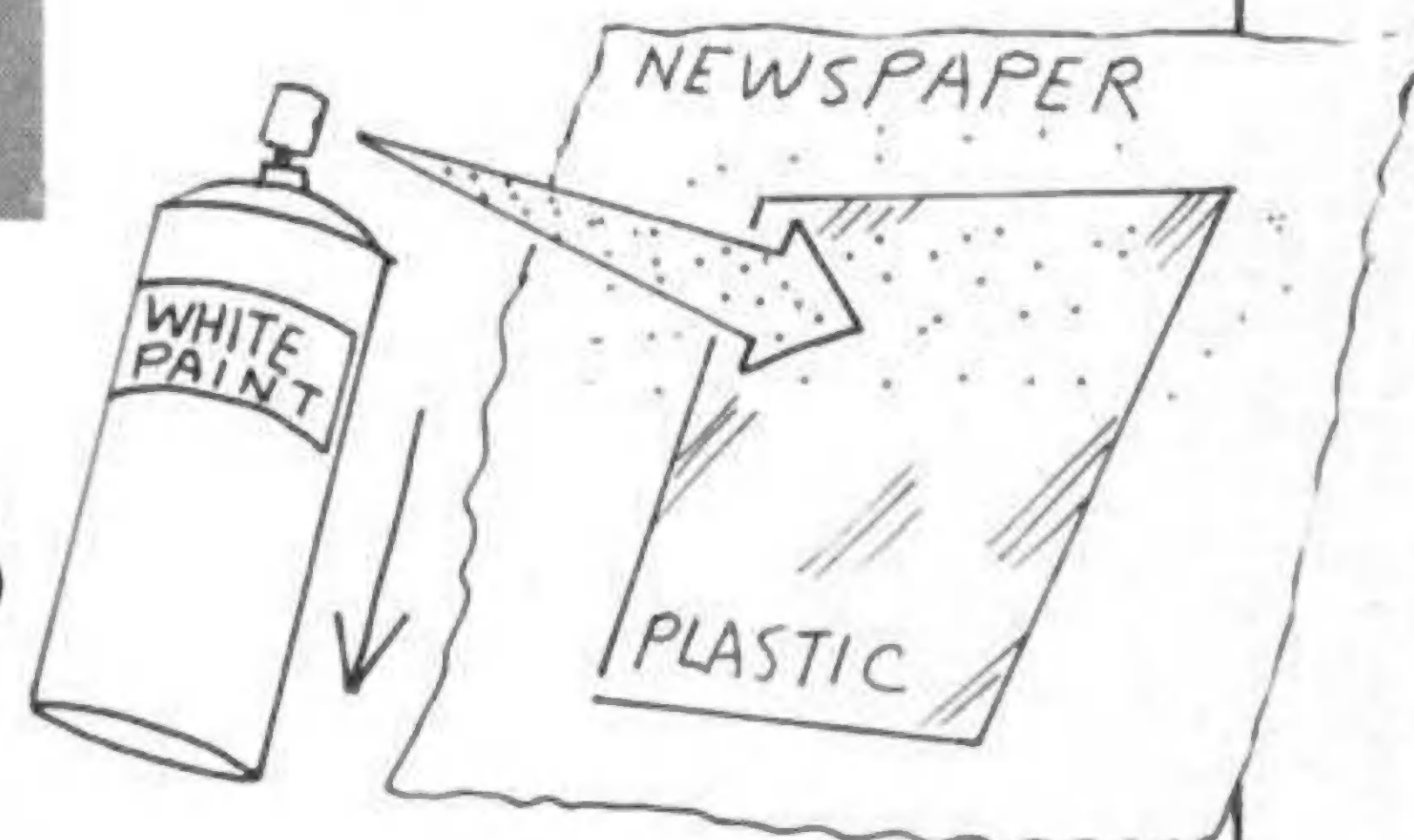
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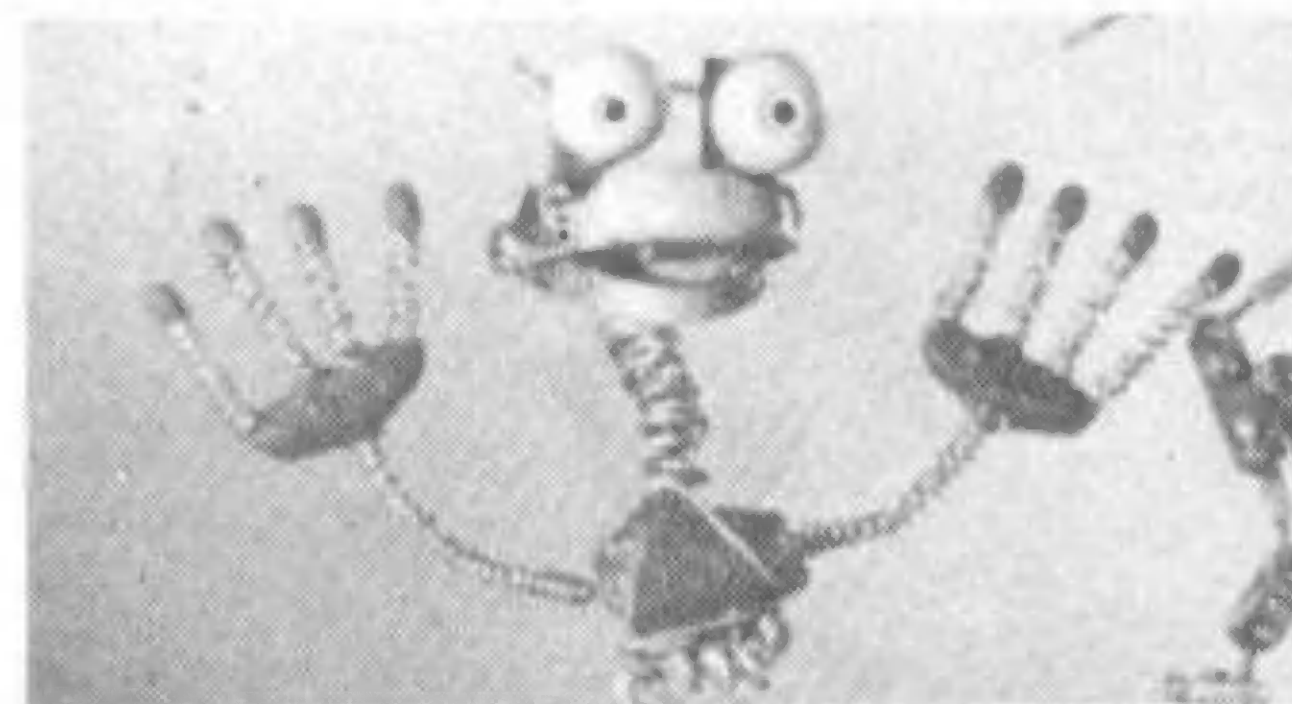
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CINEMAGIC

Issue #24

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About the cover: The members of Entertainment Enterprises of Miami, Florida are shown in the top photo. They won Third Prize in the Super-8 category of this year's Short Film Search. See page 6. **Bottom left:** An animation model from *Land of the Lost* illustrates our animation article on page 22. Photo courtesy of Gene Warren Studios. **Bottom right:** A young worker at Roger Corman's new Millennium Studios. See page 32. Photo by David Hutchison.

Editor's BENCH

Breaking the Format Barrier

The addition of videos to the Short Film Search created some unforeseen problems for the judges. Before the close of the competition a number of people had called me to ask if their film could be submitted as a tape transfer; and if it was accepted as such would it still be judged as a film. All callers were told that productions would be judged according to their original format regardless of the fact that we were looking at a transfer.

Several films were submitted as video transfers, but judged as film. No problem. What we had not foreseen was the full extent of cross media submissions. For example, we had at least one Super-8 submission that just looked too good for Super-8, we suspected that we were watching a 16mm production that had been printed down to Super-8. One entry was shot in 35mm, printed down to 16mm and transferred to video. Other video entries were mixed media—part video part film. All of this, of course, played havoc with categories and the judges were forced to make on-the-spot decisions regarding the category in which an entry was to be judged.

Originally, we had separated the entries into two categories—Super-8 and 16mm—for the simple reason that it didn't seem fair to force Super-8 productions to compete with the basically superior look of the 16mm format. When video was added last year, we simply added another category, thinking that it would be unfair for original video productions to compete with the special effects and animation advantages of film. We didn't even consider the possibility of hybrid productions or crossovers.

By the time you read this the new entry forms and rules for the CINEMAGIC/SVA Short Film Search 1984 will have been hammered out. Either you will see very carefully set out categories or no categories at all.

Over the next few months, the judges and sponsors of the competition will consider the possibility of judging entries without regard to the look of the format. It's too early at this time to make an assessment, but we are frankly soliciting your opinion.

The CINEMAGIC films are judged in six categories: 1) script, 2) direction, 3) visual technique, 4) sound and music, 5) originality, 6) overall impact. None of these categories are necessarily format dependent.

The judges are quite aware of the difference in physical production values of the formats involved and may be able to judge a work without regard to the limitations of the format. Can entries be judged without regard to format? Can we judge on the basis of how well that format has been utilized? How effective the film is as a film? How strong the story is? How well has the story been told? What are the real merits of a given entry as submitted by the maker as opposed to what might have been done in another format?

If you have an opinion about the judging of your film in a "category-less" competition, please let me know.

—David Hutchison

[One of the winners of this year's CINEMAGIC/SVA Short Film Search, *Yellow Ranger*, will be broadcast January 30th on the Nickelodeon Cable Network's *Livewire*.]

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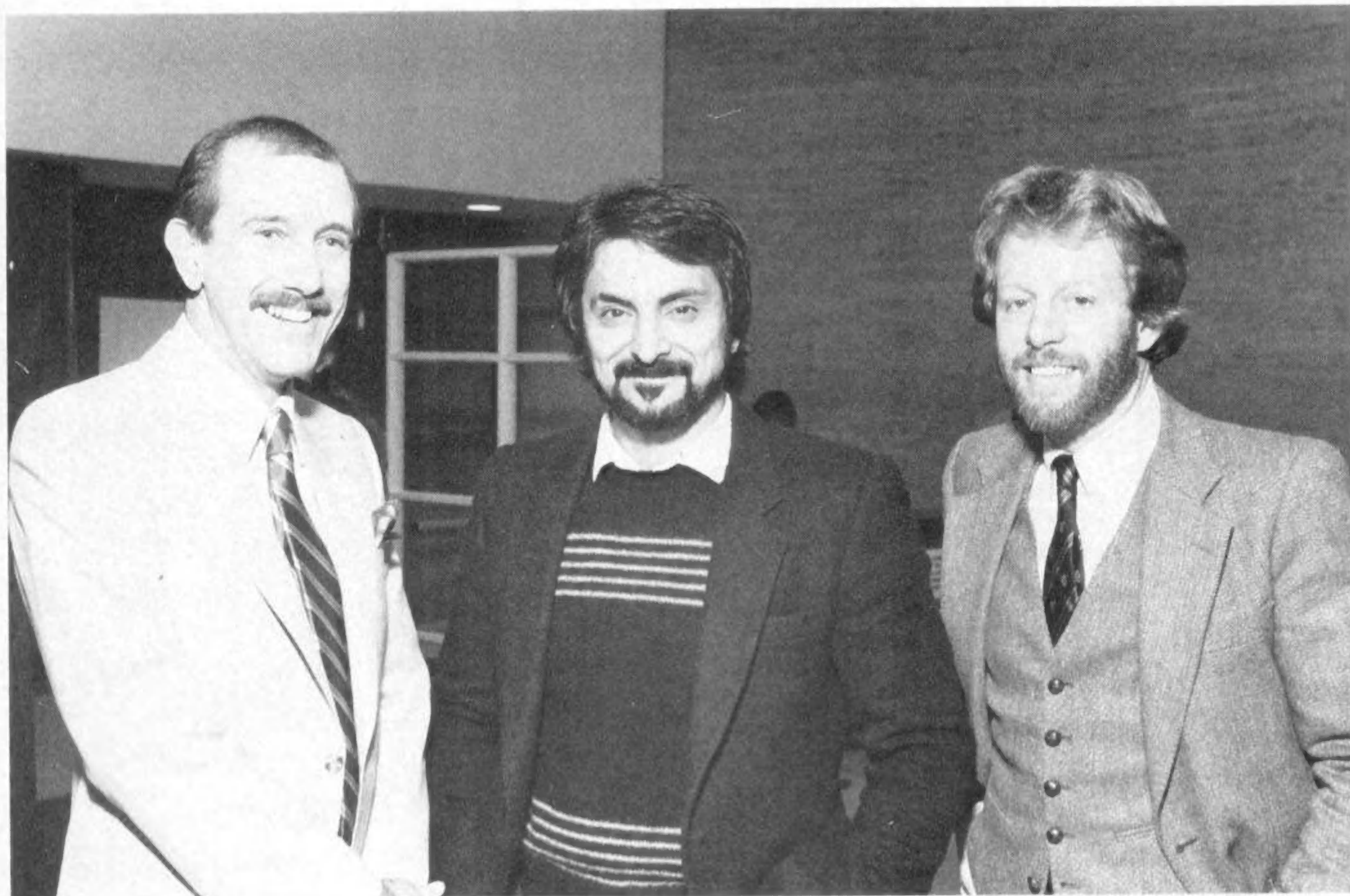
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It's Awards Night!

Young filmmakers come from all points across the U.S. to attend the Fifth Annual Cinemagic SVA Awards presentation.



Publisher Kerry O'Quinn, Special Guest Tom Savini and S.V.A. Film Department Chairman Charles Hirsch were on hand afterwards to greet the winners.

And the winner is. . . . That phrase, traditional at awards ceremonies everywhere, was heard seven times on the evening of November 7 when the fifth annual Cinemagic/School of Visual Arts Short Film Search winners were revealed. Tom Savini, one of the film industry's foremost special effects makeup artists, was on hand to present trophies and other special prizes to the lucky winners.

The evening was made even more festive since almost all of the winners were able to attend the screening. This year's winning filmmakers came from Tucson, San Diego, Miami, New York, Dallas and San Francisco as well as other points near and far to meet their fellow filmmakers and view the winning films and videos.

Super-8 and 16mm films were screened in the Bruno Walter Auditorium in Manhattan's Lincoln Center for the Performing Arts, while videos were screened in the Amsterdam Gallery during a reception and buffet for the filmmakers and guests which followed the awards ceremony.

THE WINNERS

Budget Cut

Video

Kevin T. Manion,
San Diego, CA

*The Boogie Woogie Bugle
Boy of Canpany "B"*

**Super-8
First Prize**

Mark Zink,
Toledo, OH

*Love is Deaf,
Dumb and Blind*

Second Prize

Jim Fall,
Hollidaysburg, PA

Yellow Ranger

Third Prize

Jon Teboe,
Miami, FL

*Love, Death and
an American Guitar*

**16mm
First Prize
Tie**

Marlowe Weisman,
Tucson, AZ

Tummy Vision

Mendel Marks,
San Francisco, CA

Open Line

Second Prize

Aleksandar Zivanovich,
Jackson Hts., NY

Dr. Dobermind

Third Prize

Jon Mostow,
Woodbridge, CT



Special effects makeup artists Tom Savini and Arnold Garguilo trade production stories during the awards reception.



Howard Lieberman accepts for Mendel Marks *Tummy Vision*.

MERCHANDISE AWARDS and SPONSORS

16mm

First Prize:

Front Projection Screen material,
3M Corp.

Basic Filmmaker's Info Packet,
Eastman Kodak Co.

Microcassette Recorder, K & M Camera,
NY, NY

Second Prize:

\$100 16mm processing, TVC Film Labs,
NY, NY

Third Prize:

\$100 16mm reversal processing,
Cinelab, NY, NY

Video

\$150 Umatic Videotape, Projection
Systems International, NY, NY

Super-8

First Prize:

GOKO NF 4004 Super 8 Editor, Riley
Marketing, Dallas, TX

SILKIT II Sound Blimp Kit, Super-8
Sound, Cambridge, MA

EWA matte box, Pioneer & Co.,
Westmont, NJ

500 ft magnetic striping, Magnestripe,
Passaic, NJ

Second Prize:

EWA Underwater Housing, Pioneer &
Co., Westmont, NJ

EWA Backwinder, Pioneer & Co.,
Westmont, NJ

SILKIT I Sound Blimp Kit, Super-8
Sound, Cambridge, MA

Worker Splicer, Cine-60, New York, NY

Third Prize:

SILKIT I Sound Blimp Kit, Super-8
Sound, Cambridge, MA

Worker Splicer, Cine-60, New York, NY

EWA Backwinder, Pioneer & Co.,
Westmont, NJ

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The creators of *Yellow Ranger* (Third Prize, Super-8) from left to right: Rene Teboe, Joe Teboe, Steve Frazier, Richard Machowicz and Dan Frazier. The filmmakers show off their trophy at the Amsterdam Gallery reception after the awards screening.

This was the first year that sufficient numbers of videos were entered to award a prize in that category. The video winner and winners of previous year's were shown on color monitors in the gallery as guests crowded around to enjoy the videos while munching refreshments.

In the audience with the winners were other special guests including Dr. and Mrs. Isaac Asimov, Miranda Barry from PBS's American Playhouse Series, Jerry Beck of MGM/UA, screenwriters David and Leslie Newman (*Superman*), producer/writer Ed Summer (Assoc. Producer on *Conan*), Tom Phillips of Paramount, Dick Traum of NBC Entertain-

ment, local filmmakers and special effects artists Arnold Garguilo, Amodio Giordano and Al Magliochetti and frequent CINEMAGIC contributors Ken Walker and John Dods.

Special guest Tom Savini spoke during the ceremony about his own career and something of what it takes to make it in the professional world. Afterwards filmmakers and guests were afforded the opportunity of meeting with Savini to compare notes on specific techniques and trade information on upcoming productions. Copies of Savini's book *Grand Illusions* were made available to the winners for Savini to personally autograph.

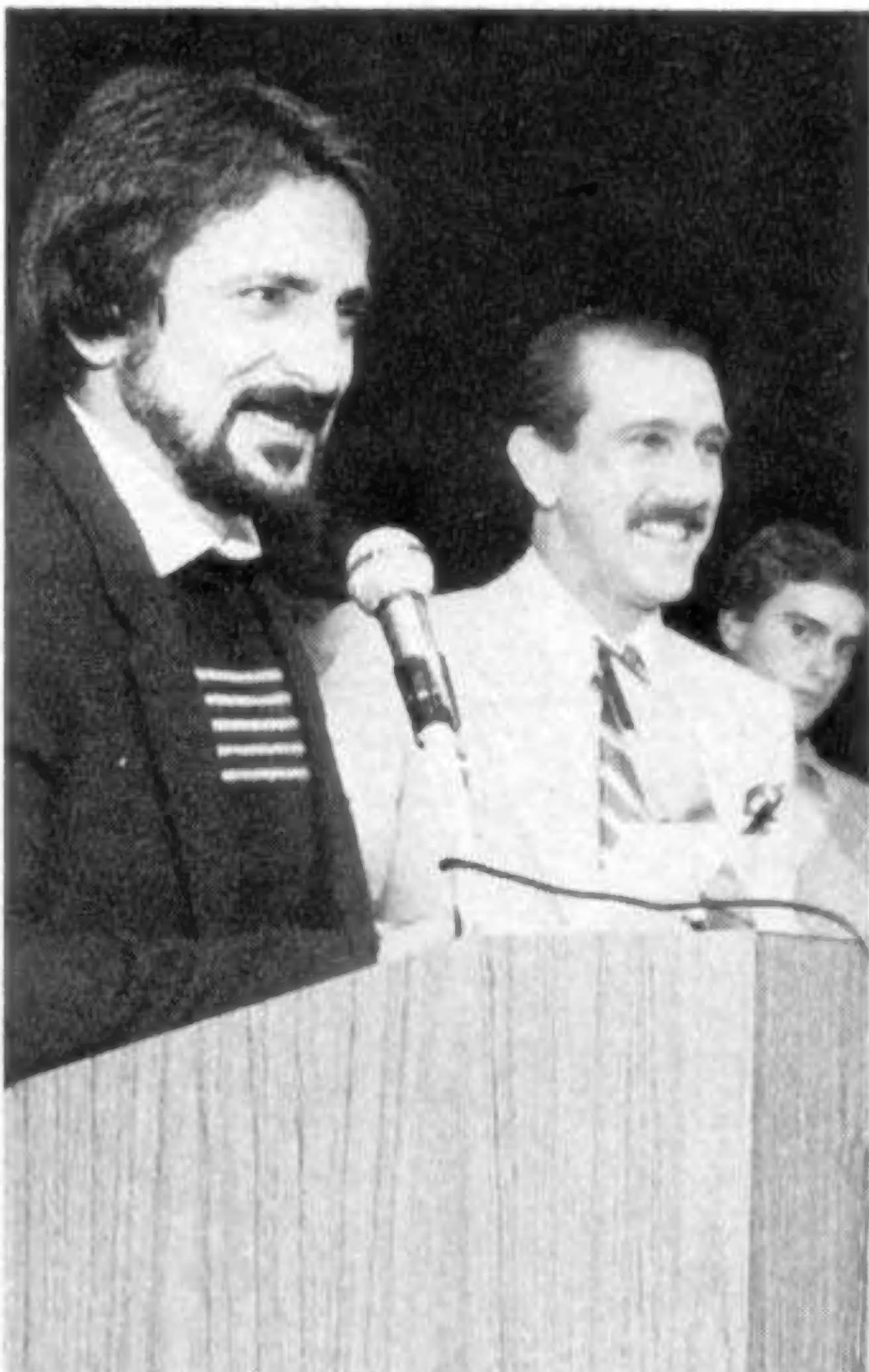
THE FINALISTS

<i>Axel's Trap</i>	Video	Pat Kerby
<i>Cure For Folly</i>	Video	Screaming Mad George
<i>Dot</i>	16mm	Daniel V. Carbone
<i>Dream</i>	16mm	Michael Cohn
<i>Dawn of the Dead</i>	16mm	Daniel Karlok
<i>Davida Fade</i>	16mm	James Trotter
<i>Effects Unknown</i>	16mm	Adam Berger
<i>Humanity's Edge</i>	Super-8	Jonathan Williams
<i>It Was Foretold</i>	16mm	Diane Green
<i>Invasion of the Rat People</i>	Super-8	Brian McKernan
<i>Litheos</i>	16mm	John Gasior
<i>Leaf Dance</i>	16mm	Judy Fogelman
<i>The Lamia</i>	Super-8	Rupert Thompson
<i>Mind Games</i>	Super-8	Michael Galleges
<i>Never Say Goodbye</i>	Video	Brian Hendel
<i>Operation: DHIM</i>	Super-8	Jeffrey Kimble
<i>Our Friend, The Phludis</i>	16mm	Martin Fuller
<i>Poltercube</i>	Video	Roger Nygard
<i>River's Revenge</i>	16mm	Michael Dal Cerro
<i>Sentence</i>	16mm	Mitchell S. Kasprzyk



Marlowe S. Weisman of Tucson, AZ proudly displays his trophy for *Love, Death and an American Guitar*

It was the most successful evening yet for this annual event jointly co-sponsored by CINEMAGIC and Manhattan's prestigious School of Visual Arts. Publisher Kerry O'Quinn and Film Chairman Charles Hirsch opened and closed the ceremonies with inspiring words of encouragement for the filmmakers—today's hopefuls, tomorrow's professionals—in attendance. **CM**



PHOTOS: JOHN CLAYTON

Special effects makeup artist Tom Savini presides during the awards presentation while publisher Kerry O'Quinn assists.

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STARLOG Discovers A Convention Galaxy



PHOTO: JOHN CLAYTON

Left to right: Bob Schcerk, Gary Berman and Adam Malin of Creation sealing the Starlog Convention agreement with publisher O'Quinn.

STARLOG PRESS will be hosting a series of fan conventions in 1984, thanks to an agreement reached between publisher Kerry O'Quinn and Creation Conventions. The exclusive licensing arrangement has spawned four science fiction/fantasy cons which will be held around the United States.

Creation Conventions, which recently celebrated its 12th year, is still headed by founders Adam Malin and Gary Berman. Since its first Thanksgiving weekend convention in New York, the organization has sponsored major conventions throughout America, concentrating on science fiction and comic books with recent specialty affairs devoted to such topics as Dr. Who and espionage. The STARLOG conventions, which

will also rely on the expertise of FANGORIA and CINEMAGIC, will focus on SF, comics, horror, filmmaking and art.

The first two Official STARLOG Conventions were announced by O'Quinn, Malin and Berman in October. Chicago hosts premiere con April 14-15 with a Los Angeles gathering to follow May 19-20. For further information, see the "Convention Calendar" in STARLOG mag.

"Many conventions have become routine and uninspiring," publisher O'Quinn explains. "But this is an exciting opportunity for us to take suggestions from our magazine readers and create a two-day weekend format which will be both entertaining and educational—fun, worthwhile and surprising!"

Miniature Tree Foliage

... I'm currently working on a short animated film that takes place in a forest. The set is mostly completed and the trees were constructed using John Dods's ideas in the Close-up section of CINEMAGIC #3. However, I haven't been able to find any realistic foliage for the trees. I've tried several garden centers and department stores, but all the plastic leaves are too large. I need something about the size of the tree foliage in Stomar Enterprises' production of *I Go Pogo*. Please tell me where I can find some realistic tree foliage.

David Emmericks

8465 N. 51st St.
Brown Deer, WI 53223

... In his article on build miniature sets ("Table Top Worlds") in CINEMAGIC #22, John Dods suggests using lichen, which is a spongy fungus growth. Lichen can be purchased where toy train accessories are sold, or (more economically) can be found in forested areas, growing on rocks and tree roots.

California Film Group

... If you are interested in making sci-fi and fantasy films in both video and film, contact me, and we'll work something out if you live in my area. HELP! Hurry! I'm already thinking of letting

my dog be an assistant director ... maybe a cinematographer.
Leo Le Barre
Cryphing Films
154 Castillion Terr.
Santa Cruz, CA 95061

Okie From Muskogee

... I'm planning on publishing a directory of SF, Fantasy and Horror Fans in Oklahoma. If there is enough interest in it there will be a separate section for filmmakers of the fantastic. Anyone in Oklahoma who is interested please write to me at the address below, also include a SASE for more information.

George Jones
304 Lawrence
Muskogee, OK 74403

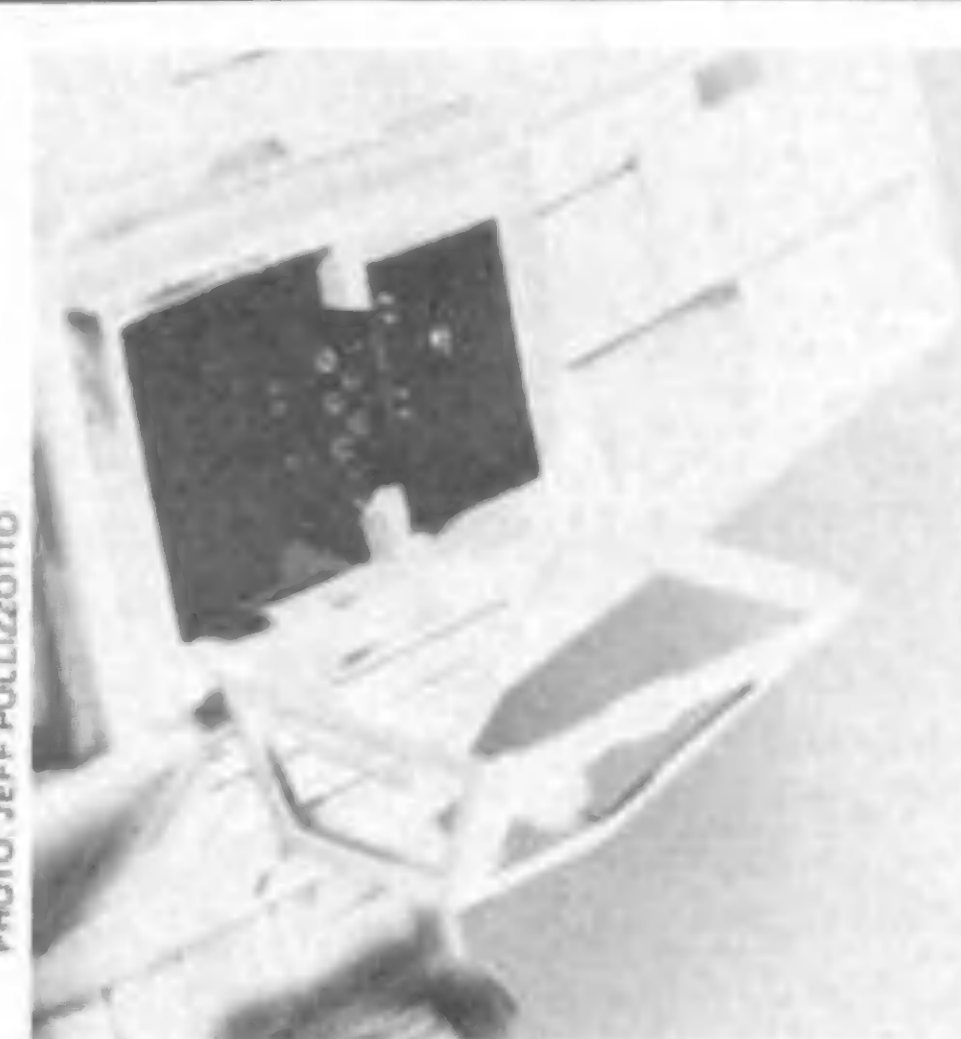


PHOTO: JEFF POLLIZZOTTO

L.I. Model Maker

... Greetings from Long Island! I've been designing and building models since my last CINEMAGIC article.

I call this one the "twin-pod fighter" and as you can see the design is taken from the "twin-pod cloud car" seen in the *The Empire Strikes Back*.

The body halves were vacuum-formed and the rest of the model fabricated with sheet styrene. The model features opening canopies, fully detailed cockpits and a stained wood base. My models have recently appeared in actor Bob Balaban's short film that he made as a directorial demo reel.

That's about it on this end. Keep up the good work at CINEMAGIC.

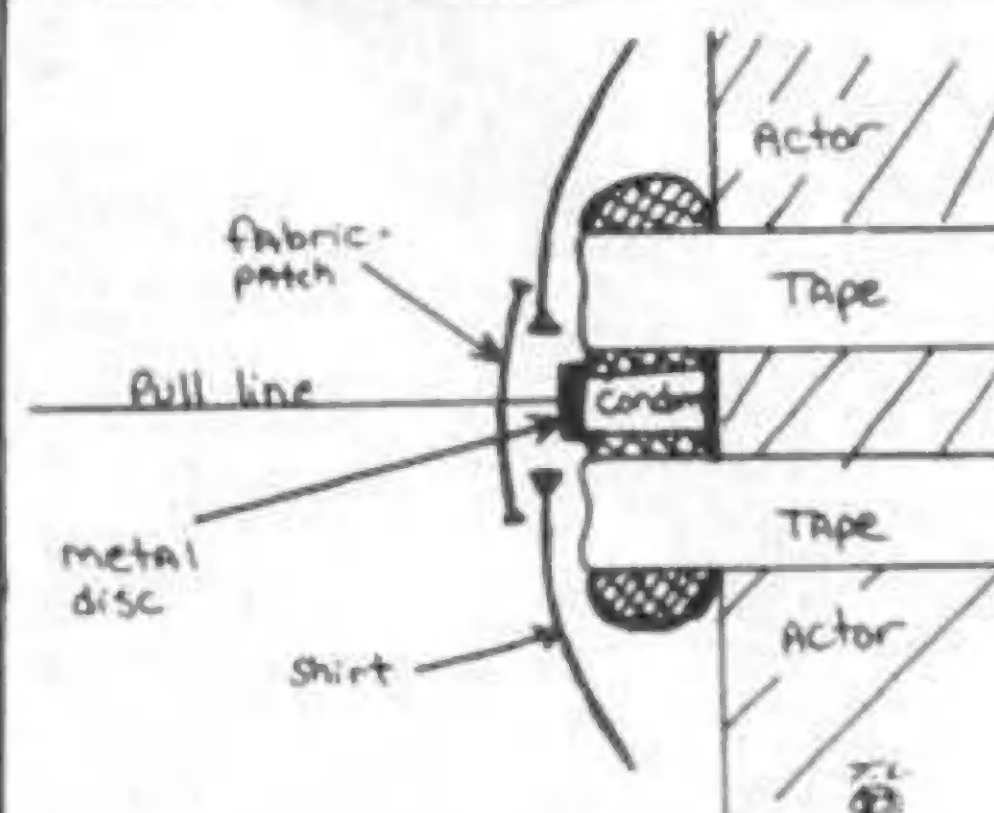
Jeff Pollizzotto
986 Wildermere
Franklin Square, NY 11010

... See Jeff Pollizzotto's article about fiber optic and LED lighting for spaceship models in CINEMAGIC #15. Also see his article about creating "light ship" UFOs in CINEMAGIC #13.

Maine Film Club

... I have a major problem: finding people in my area who are interested in collaborating on making movies. If there is anyone out there who lives in New England (preferably Maine) and is interested in getting together to make films, please write to me.

Bob DiPietrantonio
66 James St.
Saco, ME 04072



Non-Explosive Bullet Hits

... For a recent film I was responsible for creating a realistic gun shot effect on an actor. I was reluctant to use explosives because of the obvious dangers. What I devised is commonly known as a "pull-gag."

The first step was to get duplicates of the shirt the actor was to be shot in. I then burned the bullet holes into the shirts. Next, I cut a patch of fabric out of the tail of the shirt large enough to cover the bullet hole.

Next, I taped a condom filled with artificial blood to the spot on the actor that matched the bullet hole on the shirt.

I then took a 15-foot length of ten-pound-test nylon monofilament fishing line, tied one end to the end of a fishing pole and the other to a small disc of metal.

The metal disc and line were then threaded through the bullet hole. The disc was then superglued to the condom. The fabric patch, metal disc and nylon line will fly off the screen at a speed the camera should not pick up. This will provide a bullet hit that is realistic, inexpensive, easily re-rigged if necessary, and above all, safe.

I hope it works as well for you as it did for me. Good luck and above all, have fun.

Tom Lauten
11 Birch St.
Monsay, NY 10952

Bakersfield, CA Film Club

... I live in Bakersfield, California and have an interest in special effects and gore. If anyone living in the Bakersfield area shares these interests, please contact me.

Pat Thompson
2819 Panorama Dr.
Bakersfield, CA 93306

Wax Impressions

... An easy method for taking impressions of teeth, instead of using an alginate, is to use paraffin; a cheap, non-toxic canning wax that can be found in most grocery stores. First, make a mouth piece that fits inside your mouth, as John Dods explained in CINEMAGIC #17. Break up an amount of paraffin that will fill the mouthpiece and melt it completely in a double-boiler. Remove the pan containing the melted wax and begin to stir until it takes up a congealed, glop-py consistency that you can touch safely with your fingers. Scoop an amount of the wax that fills the mouthpiece into the piece, then place it in your mouth and bite down and bury your teeth (or your subject's) in the wax, up to the gums. After a couple of minutes the paraffin will harden and you can carefully remove it from your mouth. You will have an accurate cast that you can fill with acrylic or whatever material you use to make a positive. The wax is reusable and I found it in a local grocery store for only 99¢ for a one pound box.

Steve Bydal
2912 Jaffe Rd.
Wilmington, DE 19808

PHOTO: JOHN CLAYTON



Monster Makeup Magic

... Makeup artist Ralph Cordero recently dropped into the CINEMAGIC editorial office to show off his latest creation — an articulated "Corpse." Ralph is shown demonstrating the many movements that his dead friend is capable of performing. The eyes open and close by means of

cables inside the head that control the eye lids. The mouth opens and closes in standard puppet fashion and the arms are controlled by wire rods. The head is capable of turning in virtually any direction. Ralph enjoys scaring the wits out of people by surprising them with his grizzly creature creations.

Georgia Film Group Forming

... There is life in Columbus, Georgia! I am very interested in science fiction and fantasy filmmaking. I have only recently "come of age" as a filmmaker and have just begun to make "Good" films. Largely because of CINEMAGIC, I have improved my special effects abilities ten-fold. I am lacking in only one area—people. Is there anyone in the Georgia who is interested in working with me on making Super-8 films? If you would like to work with me on my next film (and I'll need help), please write to me at the address below.

Hunter Cressall
3219 Carden Dr.
Columbus, GA 31907

Scratch-on Lasers

... I would like to comment on something almost every cinemagician might use someday: scratch-on laser effects. When scratching, with a pin or X-acto knife, you should first wet the tip of your index finger and lightly wet the frame to be scratched. This technique makes scratching simpler and—with a felt-tipped pen—creates interesting results. Good filming!

Johnny Banta
1131 Washington St.
Douglas, WY 82633 *CM*

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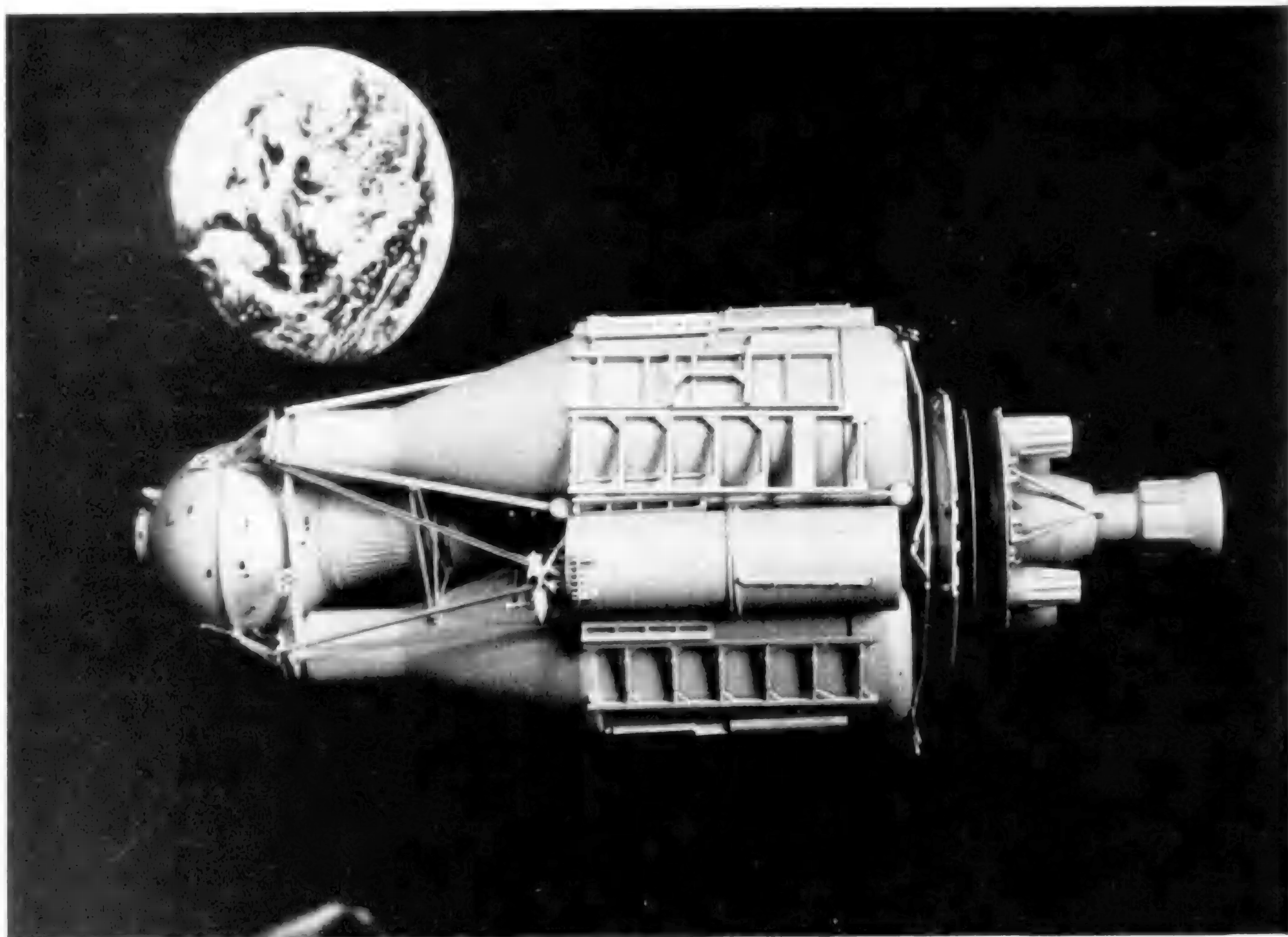
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“THE 3-HOUR SPACESHIP”

Scratch-building the easy way!”

By JACK IMES, JR.



Hollywood model ships cost plenty, and are awesomely constructed with a variety of materials: wood, plaster, aluminum, epoxy resin, vacuum-formed laminated acrylic and the list goes on. Months can be spent detailing the surface of a studio ship. In the end the finished ship looks great on the big screen. In my case, however, I didn't have the time or money for that kind of perfection. This article tells how to make a quickie ship for almost nothing in three hours flat! Even if you don't film the ship it is fun to make and can lead to all kinds of new ideas about how to make your *next* one.

I needed an explorer-type ship. The effect I wanted to get was an almost primitive look, an early chemical drive for getting around the planetary system. I visualized the vessel with an obvious passenger module with lots of klunky fuel tanks and strut-work. With that image floating around my head I started looking in the garage, basement, and attic for parts to use. Half an hour gave me just about everything I needed.

I used bottles mostly. One rule of thumb for making an interesting design: if something has an interesting shape, multiply it. The repeating forms create a visually strong pattern for the eye to grab right away—a must for film images. I used three empty plastic throwaway bottles that contained anti-freeze. (I obviously didn't throw them away; a scratch-builder saves *everything* for a rainy day.) I automatically grouped the three bottles side by side; no rules about it, but it seemed the logical way to put “fuel tanks.” An old plastic fishing float slipped in at the top to nicely supply a “command module” for my intrepid space explorers. The module's backside mated perfectly to a little cream cup I'd managed to keep hanging onto, a freebie from some restaurant. A drawer full of empty 35mm plastic film containers gave me more tanks to add to the ship.

After playing with the shapes that I had gathered, I finally found the “look” that I

was after. Notice I said *shapes*, because I no longer saw bottles and floats but rather a variety of forms to be used any way I chose. That idea of forgetting the “real” nature of an object is another tip for creative thinking and design. By giving up the real-world label, you can make the object into anything you want and make it work. When I got the basic look of the ship I used ordinary masking tape to hold it all together temporarily. As a memory jogger, I drew a quick sketch on notebook paper so I wouldn't forget what went where.

It's a good idea to *clear* the plastic. By this I mean get rid of anything that doesn't belong on a spaceship: labels, imprinting, seams, embossed lettering, etc. Labels can be removed by soaking in hot water to soften the glue. Embossed raised lettering and designs can be scrapped off with a knife blade or sandpaper. Make sure that afterwards the plastic is cleaned with detergent to remove any chemical residue, dirt, and grease marks.

I use cyanoacrylate adhesive to stick all the plastic parts together. This adhesive is

Above: Jack Imes's scratch-built spaceship in geosynchronous orbit. It's an explorer-type ship.



Among the parts used for the model spaceship were an old flashlight tube, three anti-freeze bottles, Super-8 film reels, twin-blade razor cartridges, fishing floats, electrical twist caps and model parts.



The rocket thruster end of the three-hour-spaceship in early stages of construction. The engine nozzle is the cap of a bottle of Vanish toilet bowl cleaner. Super-8 film reels provide the cylindrical shape.



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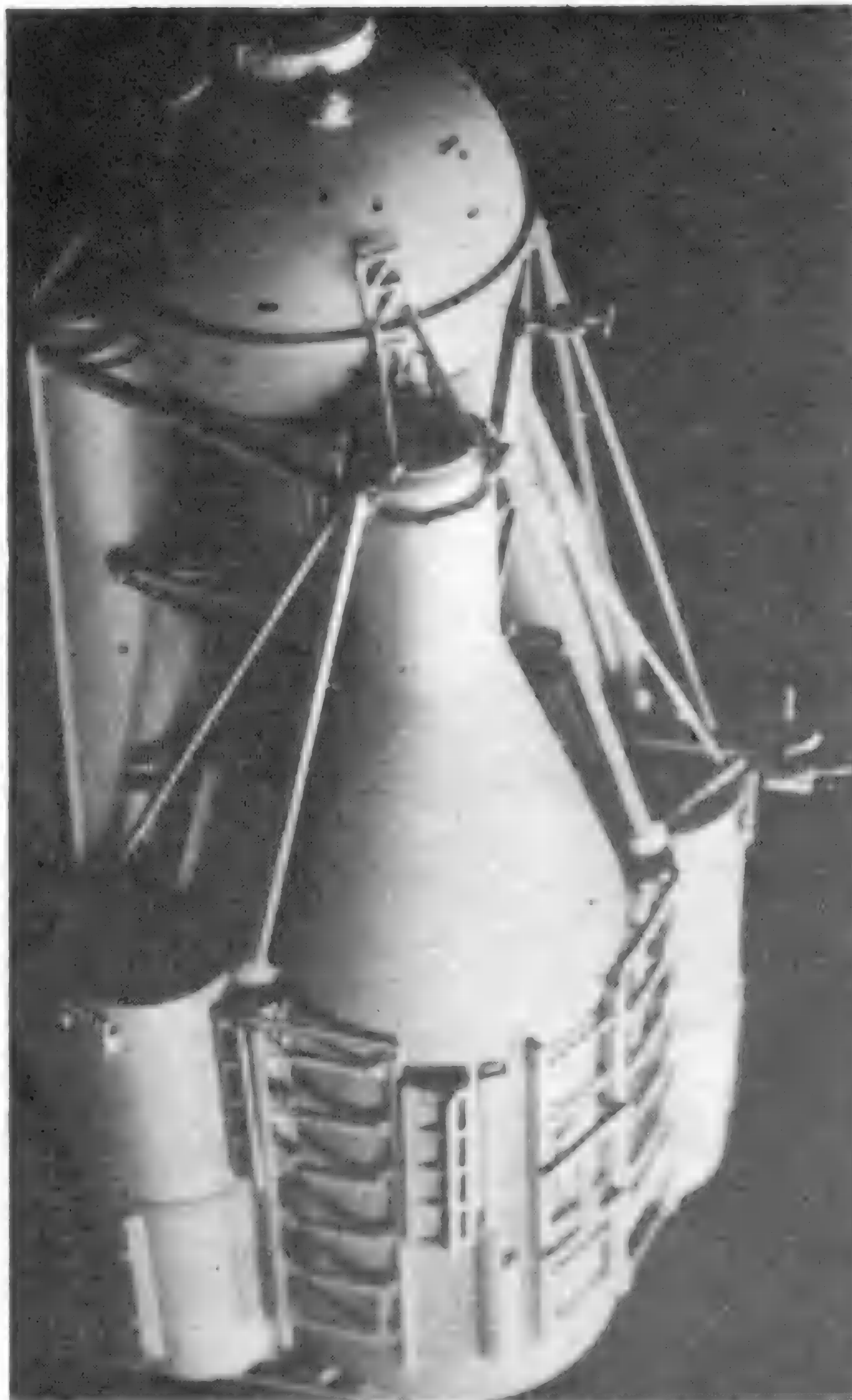
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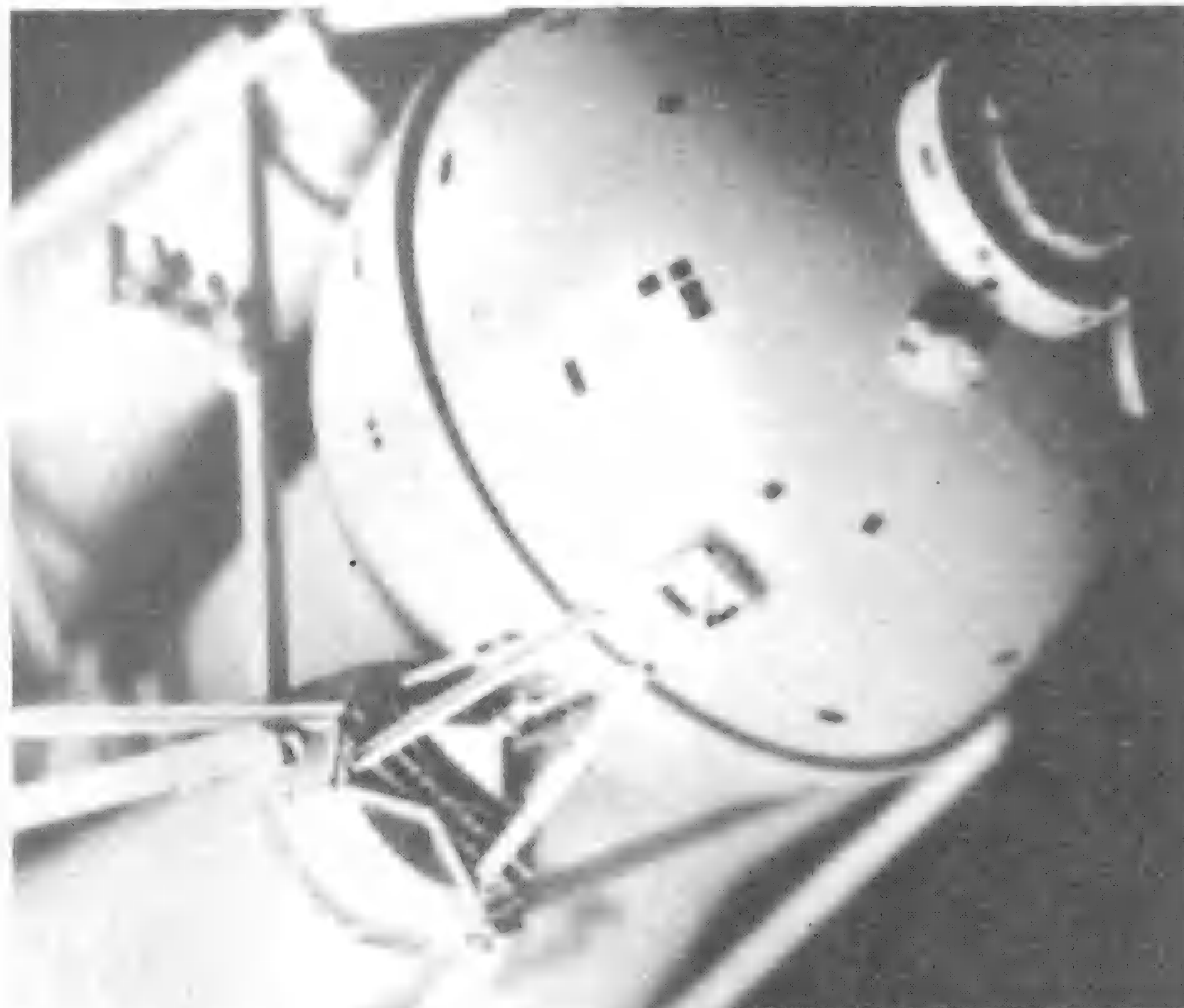
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The main hull of the primitive, chemical drive spaceship is shown near completion. Model parts provide most of the fine detailing.



The completed model after painting. One rule of design: if something has an interesting shape, multiply it. Note the repeating pattern of the "fuel tanks".



The "command module" of the spaceship is a plastic fishing float. Black pen created the "port windows."

marketed under a number of names, but you can use *Eastman 910*, *Ross Super-Glue*, or similar. A small one-ounce tube costs under two bucks and lasts a long time. Use it drop-by-drop (a *drop* is really all it takes because this stuff is STRONG!). Be extra-careful not to glue your fingers together or to bits of plastic. Don't laugh! It's not funny when it happens to you. I've had the unpleasant experience of dealing with the problem. If glue gets on your fingers, don't touch anything! Either wash it off quickly (if it is still liquid) or let it dry for a few seconds—in a couple of days the stuff will flake off. When I used the adhesive I tried to avoid holding my fingers too close to the pieces being joined. Rubber bands or tapes do a good job of keeping two parts together while a drop of adhesive is squirted into the contact area. The drop slides into the seam and dries in about ten seconds. At places where several big pieces come together I like to use a little extra adhesive to make a strong bond.

The explorer ship was built up in sections. I found some old model kits in the basement and used the left-over pieces for structural details for the spaceship hull. The long struts seen in the photos are nothing more than cheap plastic stirring

sticks I found in the kitchen (a box of 100 sticks can be purchased for a dollar at a grocery or party store). For more unusual detail I used several Gillette Trac II razor cartridges. Remember, the idea is to *repeat* design elements. I layered one group of details over another until I was happy with the look.

After an hour I had most of the big details cemented into place to make the hull and passenger module. The engine section was attached at the rear of the hull fuel bottles. The engine was assembled from a few electrical twist caps, model kit smoke-stack, plastic ice cream sticks and a film reel. The engine nozzle came from the inside-the-cap pieces of a Vanish toilet bowl cleanser. (Sometimes it pays to look *inside* those funny looking product bottles!)

About half an hour was spent doing the super-miniature detail work that adds a "realistic" look when the camera comes in close. I used anything that fit in with my design, but most of the best things came from the model kit junk. Finally, when everything was cemented and in place, the space ship was ready for a paint job.

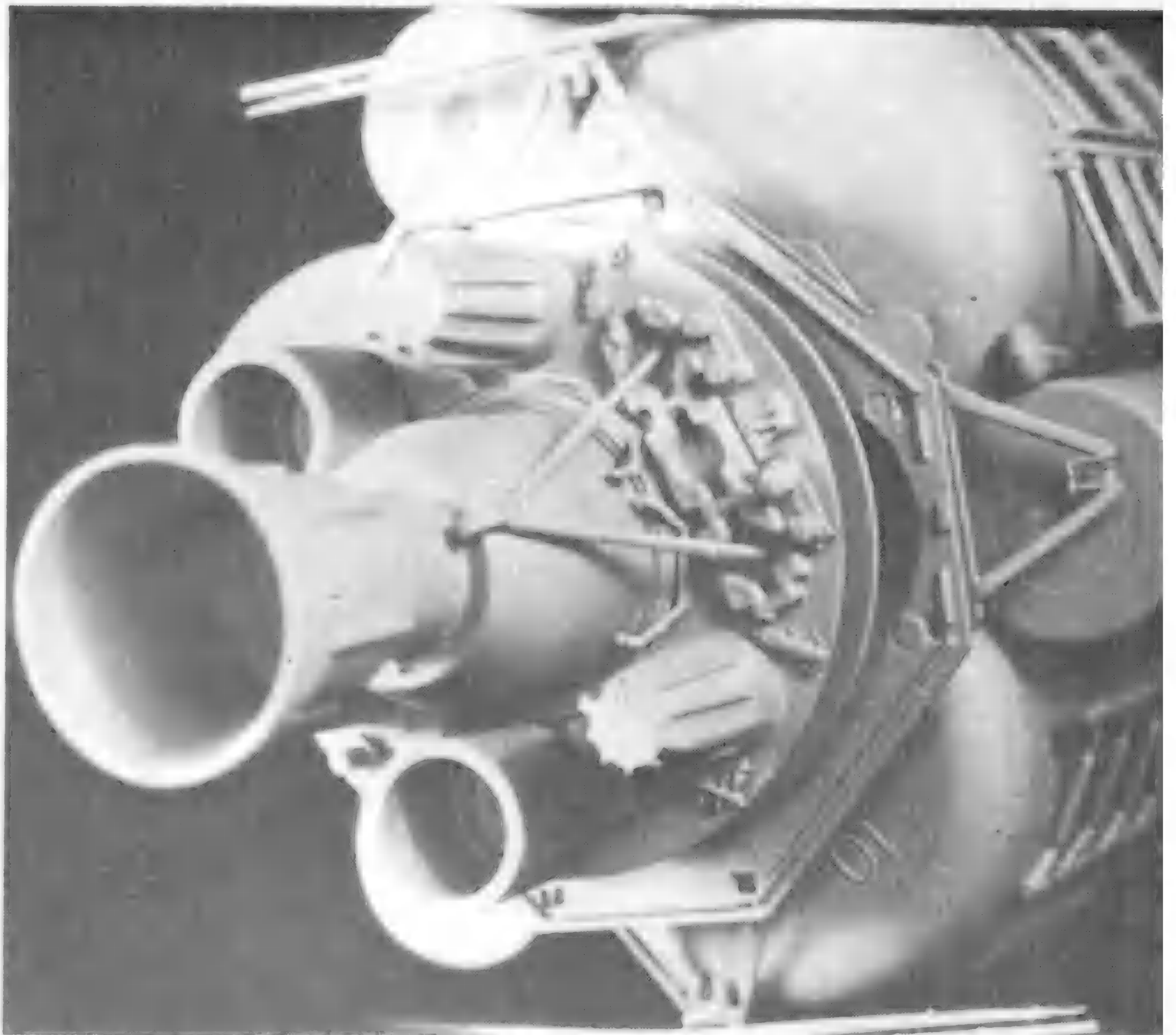
Painting requires that you think about how the colors will reproduce on film. Colors change under movie lights and the contrast is harsher than normal. I suggest you keep that in mind and paint your ship with a neutral medium grey or blue tone. Avoid a pure white because of the difficulty of making a proper exposure meter reading when the model is against a dark background.

The camera meter, you should remember, generally exposes for the overall tone, and if that happens to be a dark backdrop (or starfield), the spaceship model will be badly overexposed. Compensate for this effect by closing the lens to at least one f-stop smaller, or use the meter set to a "spotlight" exposure if your camera has a manual control.

I first spray painted the ship with a white primer, Pactra "Scale Model Flat—Primer White." I suggest *flat paint* to give a matte surface that won't shine in the movie lights. Put your model in a large cardboard box when spray painting to avoid accidentally painting your floor. I rotated the model after a spraying so I could paint hard-to-see recesses between the struts. I then gave the ship a coat of medium grey Pactra matte enamel. I used a black marking pen to make some port windows. After the paint dried completely, I gave the ship a light once-over with Testor's "Dullcote" clear spray lacquer to kill any shiny spots. Doing this reduces any "hot spot" glare and seals the paint surface.

Total elapsed time: three hours. Where once I had only chaos, I now had a custom-made space ship ready for filming. All I had to do was to hang the ship with strong monofilament (or nylon black fishing line) and film it in front of a black starfield.

From junk to "junk ship," all it takes is some imagination, energy and 180 minutes. Good luck!



The back end to the completed model, showing the "rocket engines." Note the fine detailing achieved with old left-over model parts and the repeating patterns used throughout the construction to create symmetry. The model was first given a coat of white primer and then finished with a flat grey model paint.



Close-up shows a "parabolic communications dish."

SPECIAL EFFECTS BOOKS

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Producers' BULLETIN BOARD

Please forward announcements of film projects in current production or near completion to CINEMAGIC, c/o O'Quinn Studios, Inc., 475 Park Avenue South, New York, NY 10016. Please include a photograph of some phase of the production if possible.



A Rock Noise Christmas. Find out what a "Rock Noise Christmas" is with Rocky, the reporter who is looking for answers on "A Rock Noise Christmas". There is a happy ending to all of this. An MG Production. Producer/Director/Animator: Matt Guerica. FX include: stop-motion clay animation. (MG Productions, c/o Matt Guerica, 8257 129th Lane No., Seminole, FL 33542.)

A Fan's Nightmare. Three amateur filmmakers, while on a backwoods location scout, get lost late at night. While attempting to find their way back to civilization, they encounter a mysterious UFO—and the terror begins. Producer/Director: David Maples. Script: David Maples and Marilyn Spiteri. FX: David Maples. Co-Producer: Donald Acord. Cast: Andy Tuttle, Cathy Garcea, David Garcea and Keith Townshend. FX include: day-for-night cinematography, supered titles, dissolves and blood. Super-8, color, post-production lured sound. Running time: 15 minutes. (David Maples, 9011 Judith Circle, Westminster, CA 92683.)

Time's Passenger. A 14 year old space traveller is unintentionally blown into a blackhole in space which sends him back to the year 1985 on Earth—the year the Earth is going to be destroyed by a nuclear war. A desperate attempt follows as he tries to repair his ship and escape the doomed planet. Twist ending. Producer/Director/Writer: Mark Gergis. Cast: Mark Gergis, Erik Thomas, Gary Davi, Marc Armstead, Siamak Shahbazian and Peter Gergis. FX include: laser effects, spaceship miniatures and explosions. Stunts performed by Gary Davi and Erik Thomas. (Empire Enterprises, c/o Mark Gergis, 1825 Del Rio Dr., Lafayette, CA 94549.)

Blind Anger. Suspense. A blind man is pick-pocketed. He takes matters into his own hands as he stalks and terrorizes the criminal who robbed him. Twist ending. Registered with the Library of Congress Copyright Office. Now in production. To be completed by April, 1984. Producer: Insanity Video Productions. Director: John

Manginaro. Writers: John Manginaro, Jeff M. Smith and Steve C. Gomes. VHS. To be transferred to and edited in 3/4" video tape. Running time: 10-15 minutes. (Insanity Video Productions, c/o John Manginaro, 23-20 31 Rd. Apt. #3D., L.I. City, NY 11106.)

Flesh Feast. Where will you hide when the dead return to life to eat the flesh of the living? A small group of people battles for survival against both the zombie rampage and themselves. Producer/Director/Writer/FX: Larry Heffner. FX include: exploding heads, bullet and squibb effects, disembowments, biting effects, slit throats, a knife being driven through a zombie's forehead, a zombie being burned alive with a blow torch, and much more, all of which will be shown "on screen." Super-8, color, sound. Running time: 90 minutes. Currently in Pre-production. (Dragon Film Studios, 8101 Kerby Pkwy Ct., Fort Washington, MD 20744.)

Bade Og (The Alternative). An occult thriller about two private detectives trying to solve a mystery and find a murderer aboard a ship somewhere in the middle of the Sahara. Producer/Director: Nicholas Barbano. Script: Erwin Neutzsky-Wulff, based on his own novel. Camera/Sound: Ken Raven. Original Music: Benni le Fay. FX: Mikael Christensen. Storyboards: Ole Christensen. Production assistant: Niels Petersen. Super-8, color, sound. Running time: 25 minutes. (Det Danske Filmvaerfsted, c/o Nicolas Barbano, Ryesgade 73A, 2100 Kbh, Denmark.)

Gorilla. Comedy/horror spoof. A mad scientist named Dr. J. Kill discovers a formula for genetic alteration. When he takes the awful stuff he turns into a gorilla and wreaks havoc in the neighborhood with his horrible bad breath. Producer/Director/Writer: Jim Hillaker. Cast: Jim Hillaker, Cathy Hillaker, Doug Wheeler. FX: Jim Hillaker and Doug Wheeler. FX include: gorilla transformation scenes, stop-motion animation and scratch-on laser effects, Super-8, color, sound on separate cassette. Running time: 5-10 minutes. In production. (Hillaker Films, c/o Jim Hillaker, 6191 Finch Lane, Flint, MI 48506.)

The Transmutation Blues. A werewolf in the old west, his curse and his unexpected end. Animation using paper and cels. Theme music is Duran-Duran's "Hungry Like the Wolf", with portions of the Lone Ranger theme "William Tell Overture" mixed in. Producer/Director/Animator: Kevin Lindenmuth. Super-8, color, separate soundtrack on cassette. Running time: 5 minutes. (Brimstone Productions, c/o Kevin Lindenmuth, 36038 Crompton Circle, Farmington Hills, MI 48018.)

Exorcist III. A mischievous devil, an innocent boy, and a dilligent young priest all combine in this parody of the 70's horror classic. Regan Ommics is confronted by the Devil himself and is soon possessed by the fiend, and it's up to Father Carrots to expel Satan from Regan's young body. Does he succeed? Producer: Skaldun Pictures. Directors/Writers: Stan Skalski, Don Dunn. Cinema-

tographers: Stan Skalski, Don Dunn, Mike Greco, Eugene McKnight, Scott Stohmer, Dave Noble. Cast: Stan Skalski, Dave Noble, Don Dunn, Lucille Brereton, Mike Greco, Eugene McKnight. FX include: graphic Devil and Regan makeup, Devil's voice, African layout, disappearing cross, statue head falling off, door closing by itself. Filmed on location at Skaldun Studios and Pennypack Park. Super-8, color, sound. Transferred onto VHS and BETA video. Running time: 15 minutes. (Skaldun pictures, 207 Greendale Road, Philadelphia, PA 19154)

The Summoning. After finding an amulet in a mortuary coffin, a boy gives it to his girlfriend. A monster stalks her down while killing her friends. Will she live? Producer: Les Raven. Director: Heath Clements. Writer: Matt Goddard (from his short story.) Cast: Lou Uquidi, Kristin Marlowe, Britt Clements. FX include: gore effects, monster makeup and explosions. Super-8, color, sound. Running time: 15 minutes. (Runaway Pictures, c/o Heath Clements, P.O. Box 33, Del Mar Station, San Clemente, CA 92672.)

Frontiers. Drama, adventure. World War III has occurred. No, not a nuclear war, but a biological war. Central America attacks the U.S. with a viral strain which kills off the adults, but not the kids. The kids have an immunity which prevents them from dying unless they eat the contaminated food. The story centers around Eric Young and Fred Russel who must get to a warehouse full of uncontaminated dry food. On the way to the warehouse, located in Queens, NY, they confront gangs of starving children. Producer: Sheila Crowell. Story/Director: Tom Crowell. Screenplay: Gwennen Evans. Title & Meghan created by: Jordan Schimmel. Stillman: Onell Soto. Cast: Boris Kolba, Meghan Evans. Montclair Film Club Production. Super-8 color, sound with original music by Earl Haupt. Running time: 45 minutes. (Tom Crowell, 376 N. Fullerton Ave., Montclair, NJ 07043.)

No Rubbish. A distorted, surrealist journey through a garbage dump; viewed as a graveyard of human materialism. Cast: Depraved Dave. Producer/Writer/Editor/Camera: David Dodge. Original non-music score performed by Depraved Dave and the Blind Orphans. Super-8, color and B&W, sound. Running time: 10 minutes. (Final Frontier Features c/o David Dodge, 11 Nicholson St., Marblehead MA 01945.)

The Hitchhiker. One summer evening, while trying to hitch a ride to the beach, along a lonely road, a young man is pursued by a UFO. Producer/Director/Writer/FX: Steve Bydal. Camera: Mark Bydal. FX include: miniature UFO model, overexposure. Super-8, color, possible original music soundtrack on cassette. In post-production. (Independent Productions c/o Steve Bydal, 2912 Jaffe Road, Wilmington, DE 19808)

Pheathon. Four teenagers start the final battle in a modern, new wave spy revolution. This action-packed film takes place around the town of Harlingen, Texas. Producer: The Harlingen High School Film Production Club. Director/Writer: Garrett Goodman. FX/Editing, etc.: The Harlingen High School Film Production Club and Goodman Film. Large cast and production crew. Super-8, color, sound. Running time: 100 minutes. (Goodman Film, c/o Garrett Goodman, 2114 S. Parkwood Dr., Harlingen, TX 78550.)

Starfire. When Top Secret plans are lost in space, Captain Zurik has to get the plans back before they fall into the

hands of the evil Zorrians. Producer/Director/Writer: Ben Ozuna, Jr. Cast (all family): Sandra, Robert and Gary Ozuna. FX include: stop-motion animation, explosions, miniatures and more. Super-8, color, sound on cassette. Running time: 30-45 minutes. (Ben Ozuna, Jr., 1711 Hunter, San Antonio, TX 78224.)

Innocent Fear. An alien comes to Earth and makes his observation laboratory underneath a house. He scares the original owners of the house out but another family moves in. The new family is poor, the parents are separated and the children live with their aunt. Because they are poor, they can't afford to move and so they can't be scared out by the alien. They must stay and weather the storm. The alien is under instruction not to associate with humans or he will be killed by his leaders. The alien finds out that the family is broken up and he is very lonely himself. Will he take a chance and meet one of them? A touching story with a dramatic ending. Producer: United Family Productions. Director/FX: Roger Heaney. Assistant Director: Ryan Heaney. Lighting: Rosa Ruis. Stage Manager: Jack Brown. Cast: Ryan Heaney, Laura Heaney, Brint Stringer, Patty Hanna, Roger Heaney, Oregg Lewis and Elana Ruiz. FX include: stop-motion animation, various animation effects, special effects lighting, a brackwinding effects, Spectrum line effects, a full scale mechanical alien and full scale sets. Super-8, color, sound. Running time: 65 minutes. (United Family Productions, c/o Roger Heaney, 5701 Cathy Lane, Cypress, CA 90630.) CM



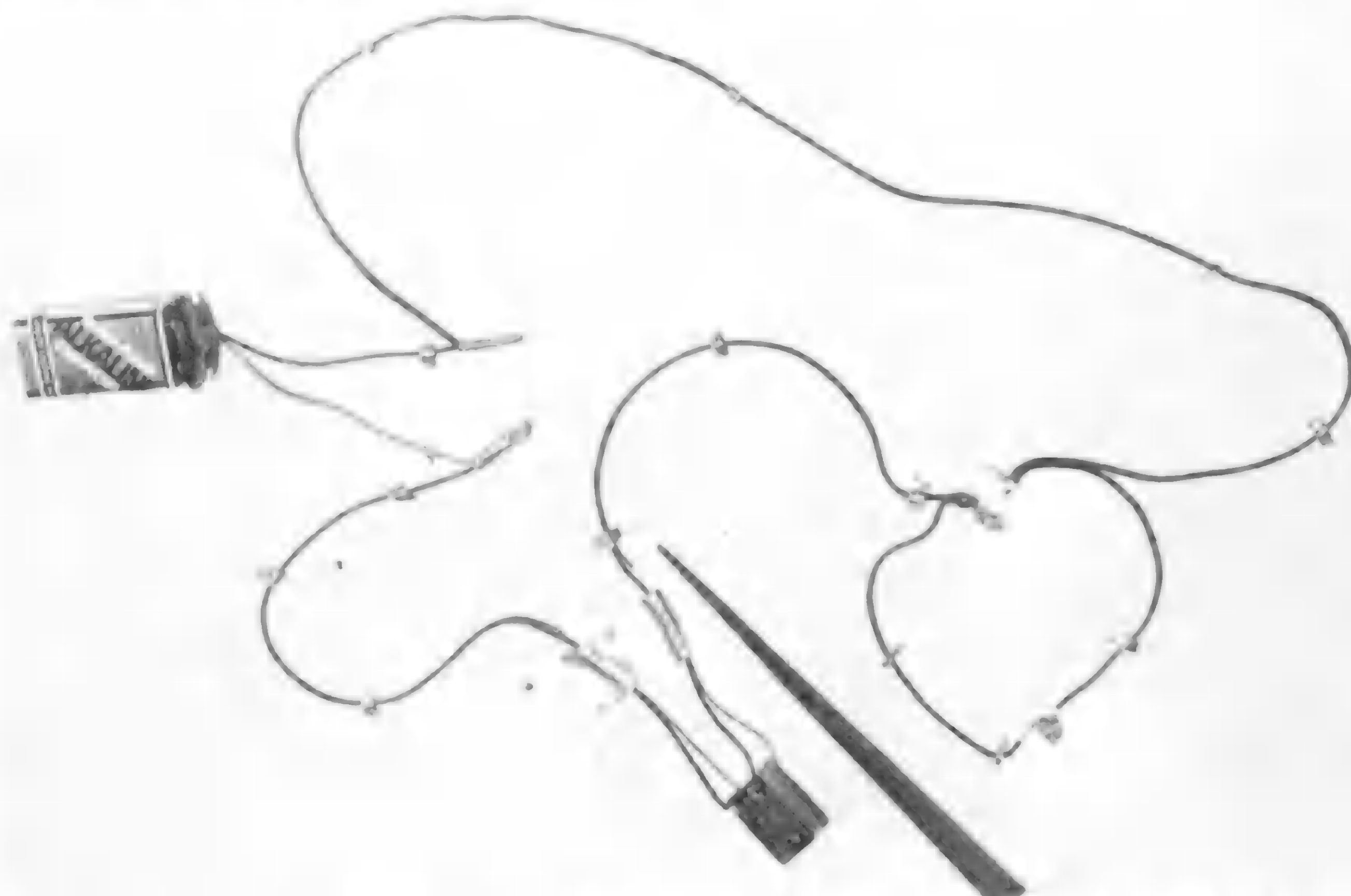
Eyes of Fire

An easy technique for creating spooky eyes that lurk in the night.

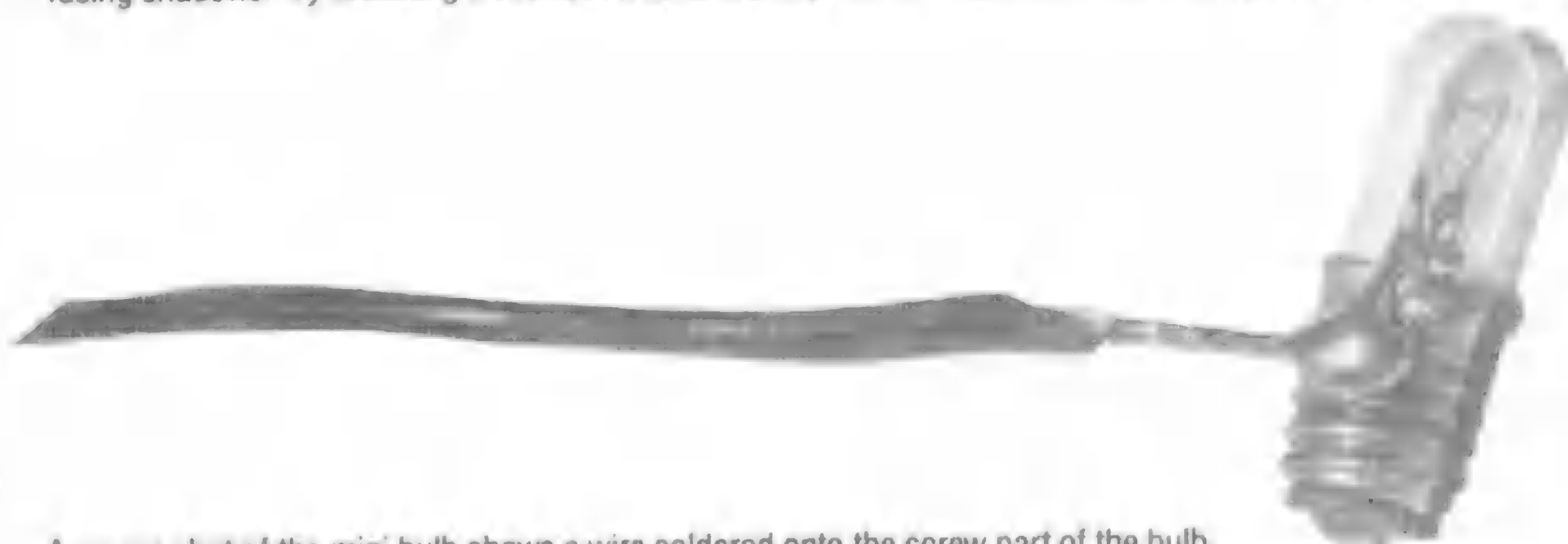
By MICAH HARRIS



Everything you need to do the "glowing eyes" project is shown here. Note that a 9-volt battery clip has been added to make replacing the battery easier. All parts are available at Radio Shack stores.



The completed circuit ready for mounting inside your mask. The wires have been taped down to avoid confusing shadows. Try attaching a two-foot wire to the negative battery terminal instead of a one-foot.



A macro shot of the mini bulb shows a wire soldered onto the screw part of the bulb.

Glowing eyes can add an eerie dimension to your mask, whether it is one of your own creation or a store-bought Halloween special. The best examples of the glowing eye effect are the Jawas in *Star Wars* and the lycanthropic alien seen briefly in the cantina scene of the same film. You can achieve a similar effect easily and inexpensively.

Listed below are materials you will need. Radio Shack catalog numbers have been supplied for your convenience:

- One 9-volt battery (a good alkaline costs about \$3.00).
- Single pole toggle switch (cat. no. 275-602) for about 99 cents.
- Two 12-volt sub-mini screw lamp lights (cat. no. 272-1143) for about 89 cents.
- Wire (Radio Shack sells three rolls of wire—cat. no. 278-1307—for \$2.19).

In addition, you will need a drill, wire solder, electrical tape and a 6" x 2" x 1/4" board.

Cut the wire into the following lengths: one 2-foot piece, two 6-inch pieces, and two 1-foot pieces. Strip 3/8-inch of insulation from both ends of each wire.

First, solder the 2-foot piece of wire to the negative side of the battery. Solder the other end of this wire to the metal-threaded area of one bulb.

Take one of the 6-inch wires and solder it to the same place on that bulb. Solder the other end of this wire to the threaded part of the other bulb.

Run the other 6-inch wire from the base of one bulb to the base of the other.

Solder one of the 1-foot wires to the base of the bulb connected to the battery. Solder the other end of this wire to one of the metal poles on the back of the toggle switch.

Now, take the other 1-foot wire and solder one end to the other toggle switch



The final effect—very scary indeed.

pole. Run the other end of this wire to the positive side of the battery and solder it there.

Now, you are ready to mount your toggle switch onto the board. Drill a 1/4 to 1/2-inch hole about 1 1/2 inches from an end of the board and mount the switch there. The on/off part of the switch should be on one side of the board while the part connected to the wires will be on the other. With the electrical tape, mount the battery directly below the back part of the switch.

Wrap the tape around the areas you have soldered to prevent a short circuit. Fit the bulbs into the corners of the mask's eye slots and secure them there with the tape.

Placing the switch board in the shirt pocket will make it easy to flip your "eyes" off and on. A sudden glare of blood lust in your creature's eyes should add an extra chill to your film or spook house.

This method works with over-the-head masks, which allow space between your face and the mask. It is not advisable to use this technique with prosthetic appliances make-ups, which are applied directly to the skin and leave no room for the circuitry and lights over the eyes.

If you are going to be lurking in the dark, keep in mind that the glowing bulbs will affect your night vision. Even in the light you may have trouble judging distance. So, think before you leap at any potential victims!



The completed project taped into place inside a very scary mask created by makeup artist Kirk Brady. Note the toggle switch mounted on board.

ewa



Super 8 Matte Box

Virtually every professional production camera is fitted with a matte box, but until now no quality matte box has existed as an accessory for Super 8 cameras. Matte boxes are used primarily as a sophisticated adjustable lens shade to minimize lens flare, since only an adjustable unit can shade a lens at all the focal lengths of the modern zoom lens.

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The PK-G900 is a compact, lightweight accessory designed for use with Panasonic' PK-903, PK-957, and PK-973 color video cameras. It is battery operated, weighs approximately 1/2-pound and measures only 6"(D)x3"(W)x0.8"(H). It also has an attachment which allows the generator to be mounted on the camera's accessory shoe for easy portability. For use at home, the attachment can be removed so the PK-G900 will lie flat on a table.

The keyboard is designed to make composition quick and easy. It is made of a flat, pressure-sensitive plate offering the full alphabet, numbers 0-9, and 10 symbols: !:~./E(?) There are also four cursor-position pads which allow for quick corrections without having to back over and erase other material.

An added attraction of the PK-G900 is its 16-page memory with a built-in save function. Each page offers 12 characters per line and five lines of information. This lets the user type captions in advance, store them, and then insert them when needed. . . even up to a year later, or for the life of the batteries. (The PK-G900 comes with three LR44H watch-type batteries.) The typed captions can even be video-inserted after taping has been completed.

Users can accent or highlight certain scenes in different ways because the PK-G900 offers four character sizes: normal, 1/2 size, 1 1/2 normal size, and double size. In addition, the captions can be presented in either red, green, or white, selectable from a color switch on the compatible Panasonic cameras.

The automatic day/date clock on this generator can easily be inserted onto the videotape, giving a handy point of reference. The date function keeps the calendar accurate up through the year 1999 automatically.

Spectacular time-lapse video recording sequences never before possible with consumer equipment can now be made by us-

ing the PK-G900's time-shift function. Users can set the camera and VCR to record sequences ranging five seconds to 59 minutes, 59 seconds in length with stop intervals ranging from five minutes to 23 hours, 59 minutes in length.

Users no longer have to be seen running into the picture when they want to be a part of the action. The PK-G900 has a built-in self-timer which can be set to begin the recording process from one to 59 seconds after activation so the user has plenty of time to slip into the scene.

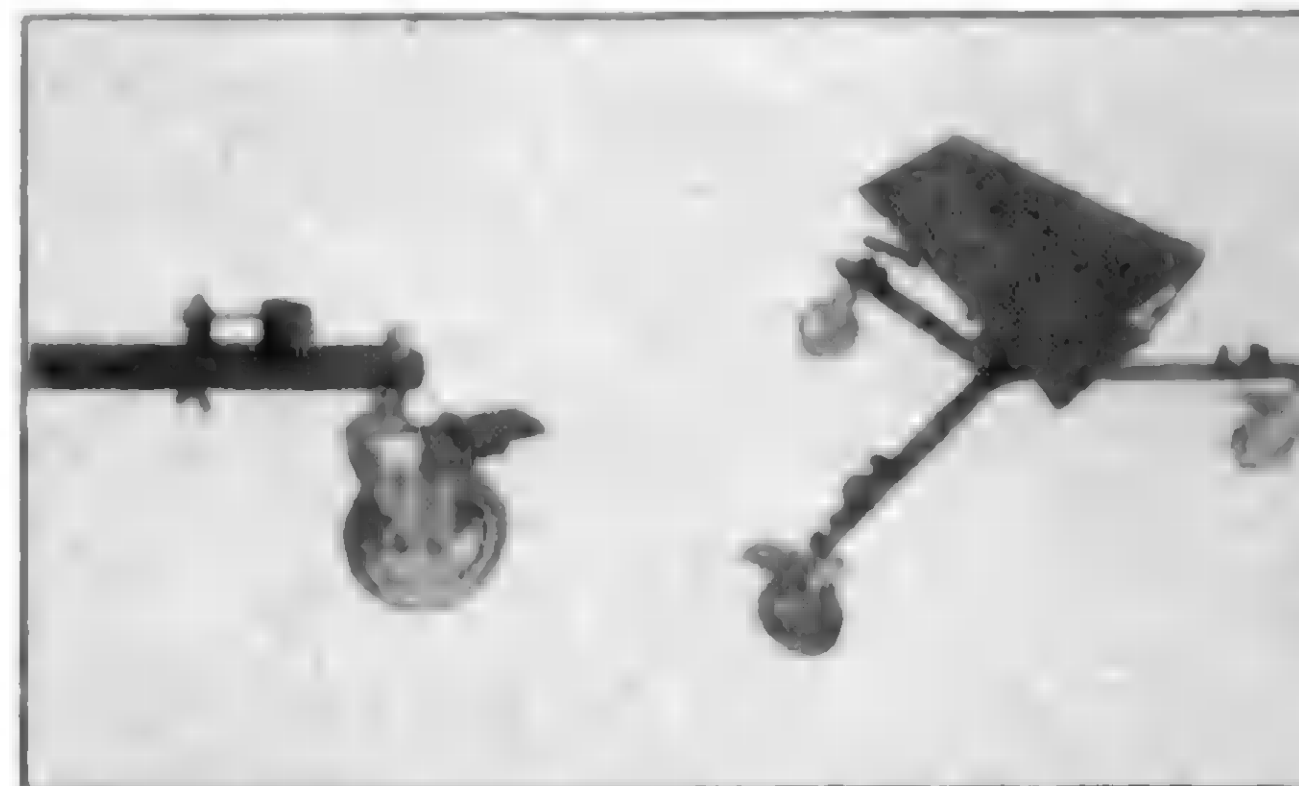
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MATTE BOX FX

Light-weight and compact lens shades for Super-8 cameras have been designed to be attached to the Ambico filter holder. The shades do not interfere with the use of filters in the holder. Weighing less than an ounce and a quarter, the shades add approximately 1 1/2-inches to the length of the filter holder.

In addition to serving as a light shield, these shades also can act as a carrier for special effect Ambico masks. Slip-in masks are available for the creation of unique frames and for the creation of vignetting around the central image. They are also useful for split screen and other matting effects.

The filter holder has multiple channels to let you use more than one filter at the same time. To achieve varying effects and precise filtration placement, the holder turns on the adapter and also accommodates a series of special rotating filters. Most filters can be placed side-by-side in the same holder channel without slipping, allowing you to get dual color or special effects in the same shot. For more information write: Halmar Enterprises, P.O. Box 474, Lewiston, New York, 14092.



COLLAPSIBLE DOLLIES

Two new lightweight and collapsible, yet extra solid, very smooth rolling Gitzo dollies accept all Gitzo tripods from Sport to Tele Studex, as well as other tripods, for photo, cine, video cameras and other instruments up to 65 lbs. The 3 shoes easily fix the tripod legs to the dolly, and can be moved toward the inside, for 5 different positions. Two Easy-to-use footpedals provide tight locking and release of each individual wheel. A 3/8" screw in the center of the dolly permits mounting of tripod heads and cameras for extra low positions, or of a pan-tilt cradle for tape and videotape recorders, monitors, accessories, etc. Other Gitzo dollies are available for either very light, or even heavier tripods, for cameras up to 250 lbs.

SUPER-8 SOUND EDITING

The Super8 Sound Editing Benches have become the standard for filmmakers who are working in double system Super-8 and editing on Super-8 fullcoat. Their popularity is partly due to their low price, but also because the editing benches provide many of the operating functions and convenience of horizontal editing.

At the present time the Super8 Sound Editing Bench is available in the standard 2-gang version as well as in 3-gang and 4-gang multiple track versions. The multiple track benches are fitted with the Super8 Sound Reel Space/Adapters to allow even take-up of up to four strands without spilling any strand on the bench surface.

For further information write Super8 Sound, 95 Harvey Street, Cambridge, MA 02140.



ELECTRICAL DUCTING

SGL WABER Electric, a division of SGL Industries, Inc., recently introduced two new colors in its CordGard™ Electrical Cord Ducting: Brown and Safety Yellow. The new CordGard was designed not only for added safety and convenience, but also for neutral color blending of surroundings. CordGard™ was previously available in beige only.

CordGard™ Electrical Cord Ducting is made of tough, flexible vinyl, has pre-slit channels for easy cord insertion, and accepts cord diameters up to 7/16 inches. CordGard™ is UL-recognized and is available in three convenient lengths of 6 feet, 15 feet, and 50 feet. All lengths are 3 inches wide by 9/16 inches high.

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Additional product information is available by contacting the factory. Outside of New Jersey dial (800) 257-8384, in New Jersey dial (609) 456-5400.



BOOKS



The Complete Kodak Animation Book, by Charles Solomon and Ron Stark. Published by Eastman Kodak Co., Rochester, NY 19183. Trade paperback, 8½ x 10, 192 pages \$17.95

This new book from Eastman Kodak, which follows closely on the heels of their very well-received *The World of Animation*, seems to cover much of the same territory. There is a brief history of animation beginning about 300 years ago right up to the latest computer-generated visual effects. It offers an overview of technological and artistic developments in animation around the world. It also discusses the art from the standpoint of television commercials, cartoon films and comic strips.

Lavishly illustrated in color and black and white, the 230 pictures include reproductions of rarely seen animation cels as well as frame blow-ups from Disney classics, Betty Boop and Bugs Bunny.

The art of animation is broken down step by step so that the entire process may be understood and examined. My favorite chapter concerned "Do It Yourself" animation effects. This chapter shows us that a good animator "doesn't have to be a superb draftsman." Following the detailed instructions, you can obtain results that will amaze you, particularly the section on flip animation and constructing a zoetrope.

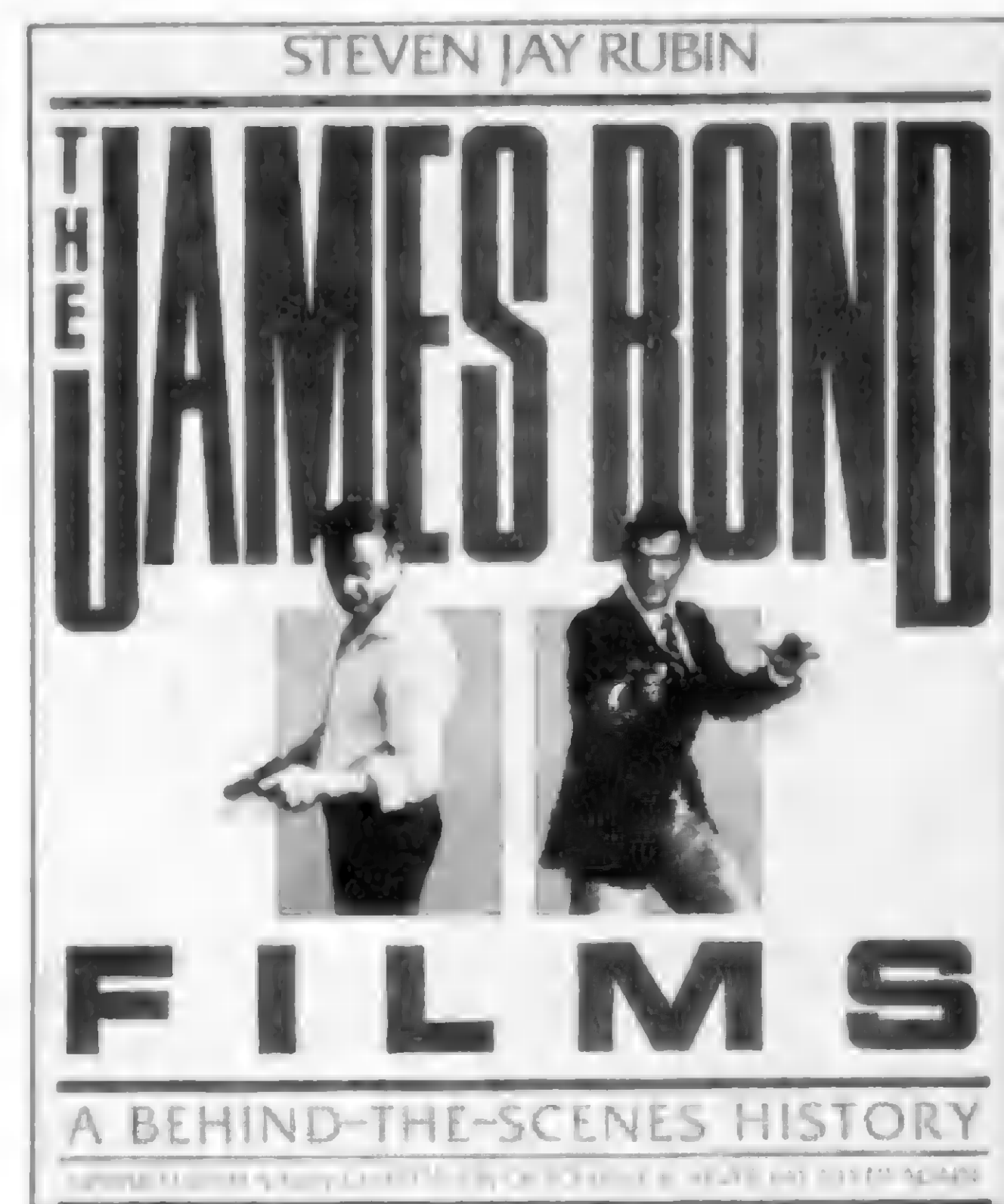
Of course, Kodak takes us into detailed specifications on film types to use for various animation effects. The book makes a point of advising people to start with Super-8 before graduating to the "pro" formats of 16mm and beyond simple because of the good economy that Super-8 affords in terms of price and availability. Advantages and disadvantages of various formats and systems area discussed.

Though geared primarily for amateur animators, the book offers suggestions for pursuing a career. Some of the sections contain information on collecting artwork, animation materials and equipment and a list of worldwide suppliers.

There is also a glossary of useful terminology and chapters on 3-D stop-motion techniques as well. The reader can make use of firsthand advice from such established animators as William Hanna, who urges students to continue their education as "schooling gives you confidence and poise." It also contains in-depth profiles of many animation artists whose names are not well-known to the beginner.

The writing, informative and thorough, concentrates on basics. Illustrations are well placed to clarify the text. Slickly produced by the editors at Kodak, this book will prove entertaining and easy to read for both serious and "armchair" animators.

—Shawn Hodes and Simona Nass 



With this year's release of two new James Bond Films, *Never Say Never Again* and *Octopussy*, *The James Bond Films*, in a new updated edition, is indispensable reading for all 007 enthusiasts!

One hundred and sixty black-and-white photographs illustrate this updated behind-the-scenes look at the making of all the exciting James Bond films, including *Dr. No*, *Goldfinger*, *Diamonds Are Forever*, and *Live and Let Die*, to name just a few.

The James Bond Films describes how the scripts were written, gives the secrets behind the breathtaking stunts, tells how the famous Bond gadgets were devised, and how the great sets were created. It profiles the various actors and actresses who appeared in the Bond Films and provides an insight into Ian Fleming, the James Bond creator. For this "insider's" information, the author conducted scores of interviews with producers, directors, writers, actors, and technicians connected with the Bond movies. The result is this revealing and intimate look at the *real* world of James Bond.

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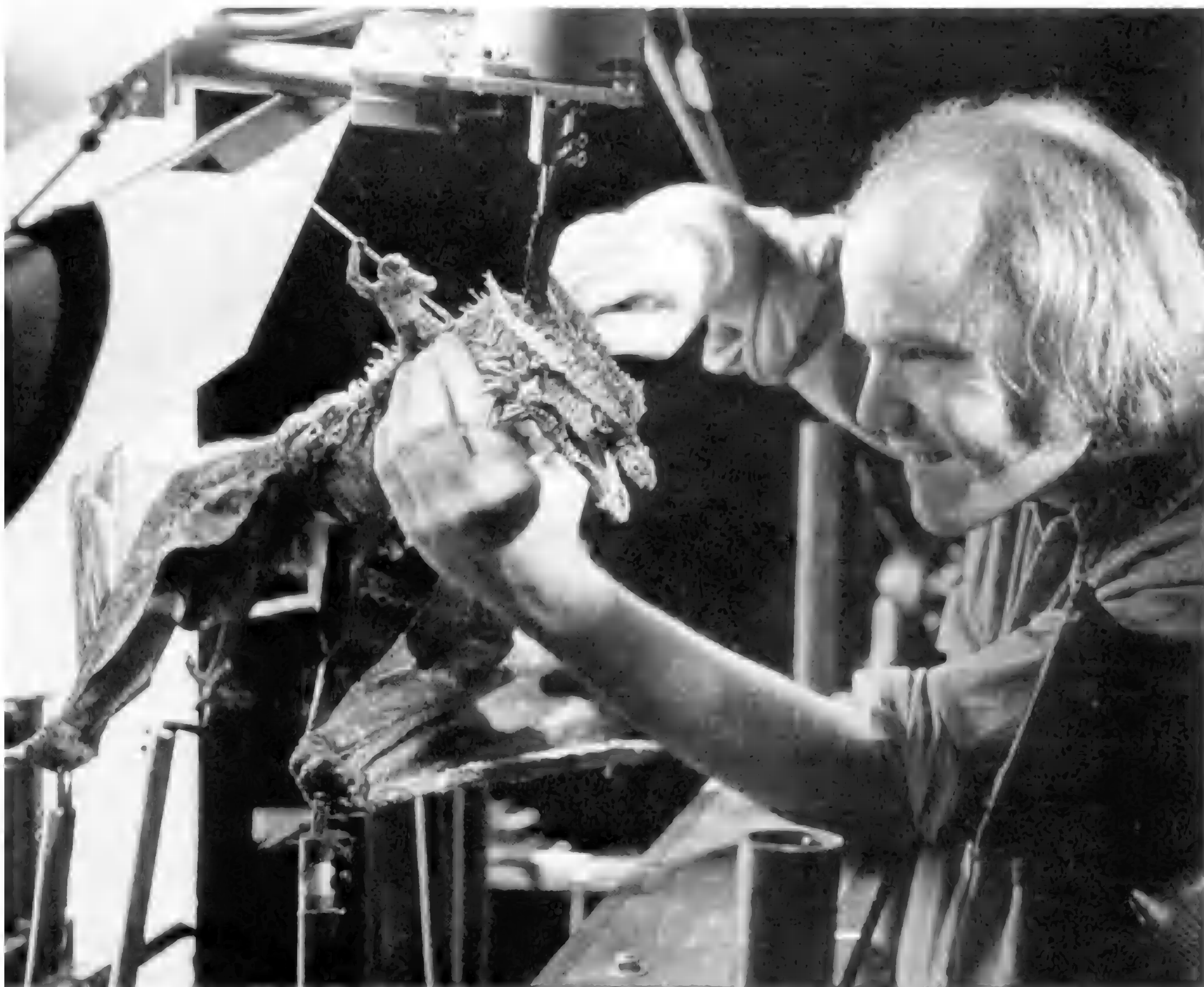
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MODEL BEHAVIOR BRINGING STOP-MOTION PUPPETS TO LIFE

Improve your animation and develop your own style by learning a few simple techniques.

By DOUGLAS BORTON



Phil Tippett makes an adjustment to the go-motion controlled dragon armature from *Dragonslayer*.



Heavy gauge aluminum armature wire can make a simple and convenient animation gauge.

A lot has been written about stop-motion animation: How to build the models, how to photograph them, how to create miniature sets and rear projections and mattes. But much less has been written about the most important part of the process: how to make the models come alive—how to create smooth, lifelike, dynamic motion—in short, how to *animate*.

You might think that animation can't be taught, that it's entirely a matter of "hands-on" experience. It's true that constant practice is required in learning animation—but there are a few simple principles, devices and methods which can help you to learn faster and animate better.

GAUGING THE ACTION

The first thing to realize is that successful animation depends on your ability to gauge your model's movements very precisely—and to do this, you have to rely on more than just your memory, eyesight and manual dexterity. For professional results, you need a tool which will allow you to measure each incremental movement. Such a tool exists; it's called a "surface gauge."

Elaborate surface gauges are available but not really necessary. You can make your own in five minutes simply by bending a length of wire into the right shape. (Diagram 1) The tip of the wire acts as a pointer. After each frame, place the wire so that it's pointing at a particular feature of the animation model, such as its eye. Then, with the surface gauge as a guide, you can move the model and still know where it was *before* you moved it. (For complex movements, you often need more than one surface gauge, to keep track of different parts of the figure.) Obviously, before you expose a frame you must remove the gauge (or gauges) from the set, so as not to get it in the shot.

Professional animators always use a surface gauge. And sometimes they even forget to remove the gauge and accidentally expose it in one frame. When the film is projected, the gauge appears as a momentary blip on the screen. This happens, for example, in the baboon-playing-chess sequence of Ray Harryhausen's *Sinbad and the Eye of the Tiger* (as the ape leaps out of its chair).

PHOTO COURTESY GENE WARREN

PHOTO © 1981 LUCASFILM LTD.



Animation gauges track every point of action in this rear-projection set-up from *Planet of Dinosaurs*.

The surface gauge, no matter how valuable, is only a tool; knowing how to use it requires an understanding of some basic principles of motion.

GRADUATION

One of the most important of these is the principle of "graduation of movement," what animators call "slow-in" and "slow-out." What this means is that every action is "graduated" or progressive; it starts out slowly and gradually speeds up ("slow-in"), then slows down again at the end ("slow-out"). A car, for example, doesn't jump instantly from zero to fifty-five (or vice versa); it accelerates (and decelerates).

To apply this principle to animation, begin each action with a very slight change in the model's position, then make a slightly bigger change for the next frame, and so on—"accelerating" up to about the midpoint of the action. Then "decelerate" by making progressively smaller changes, until you reach the last frame and the action is completed. (Diagram 2).

Obedying the principle of "graduation of movement" will make your animation smoother; but even the smoothest animation will be boring if it seems merely mechanical. How do we add the spark of life? There are two further principles to consider.

ANTICIPATION

When a pitcher throws a ball or a boxer throws a punch, his arm first draws back, in *anticipation* of the throw, then shoots forward with great force. It's the anticipation, the pulling back, which makes that great force possible. And after the ball (or the punch) is thrown, the arm will not simply stop; it will *follow through* on the curve of the throw, arcing back like a boomerang. Anticipation and follow-through are two important ingredients in strong, violent actions.

Your animation model can anticipate an action by first moving a few frames in the opposite direction, then springing back; it can follow through by carrying the action a few frames "too far," then returning to the right spot. (Diagram 3).

Not every action requires anticipation or follow-through; but used sparingly, these techniques help eliminate the stiffness that plagues some animation; they make the model appear more elastic, its movements more lively.

All this is fine for simple, linear actions. But what if the movement we need is more complex? In that case, we must analyze the action, break it down into separate stages; and to keep it all straight, we should plot it out in advance, *on paper*.

Suppose we want our model—a dinosaur, let's say—to lunge for its prey and snap viciously. This kind of sudden,

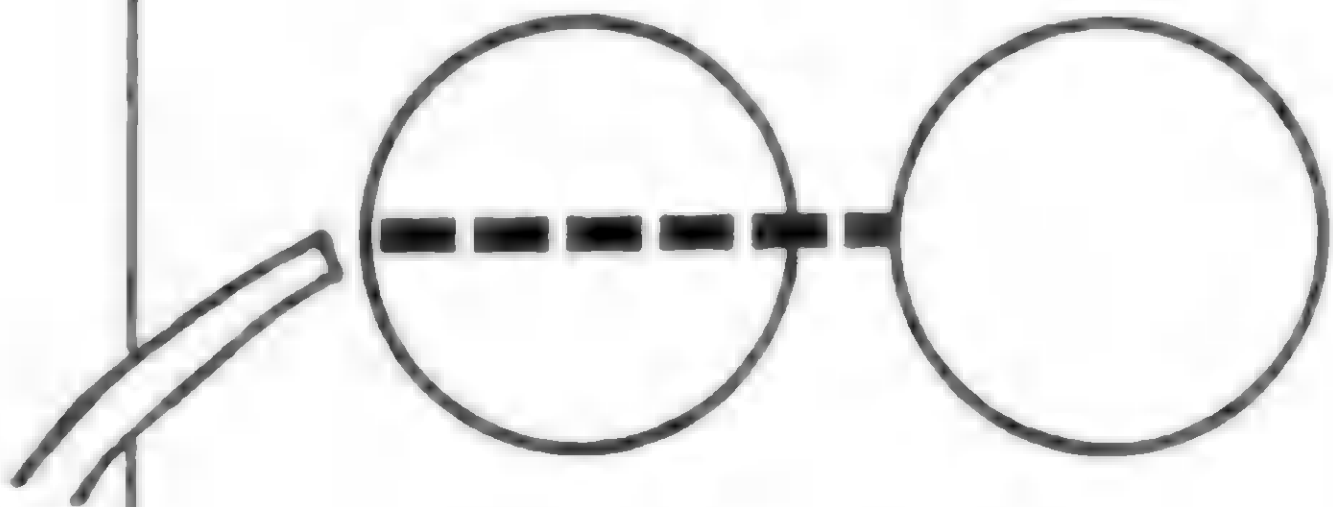
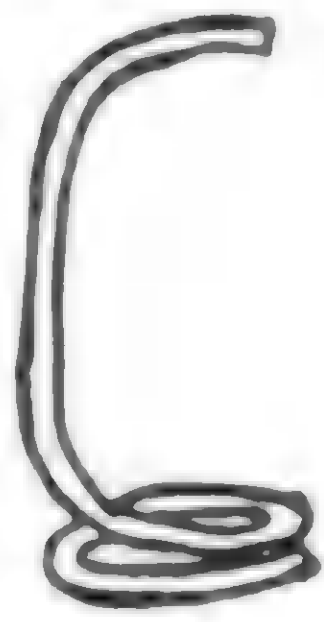
dynamic movement certainly calls for anticipation and follow-through. So we start the action by having the dinosaur draw back, in anticipation of the lunge; then the creature moves forward and its jaws snap shut. As with the pitcher's arm, the dinosaur's body follows through on the action by springing back at least partway.

There are three steps: 1) the head draws back; 2) the body moves forward; 3) the body moves back. (Diagram 4). Each of these is really a separate action and each must obey the principle of "graduation of movement," starting and finishing gradually. But we don't want the dinosaur to move in a halting, stop-and-go manner; we want the action to be a smooth, continuous flow. How can we do it?

OVERLAPPING

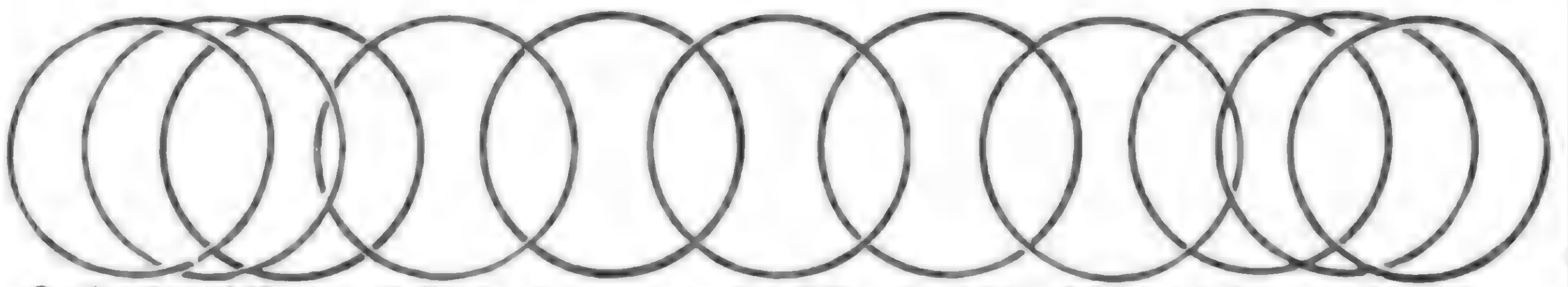
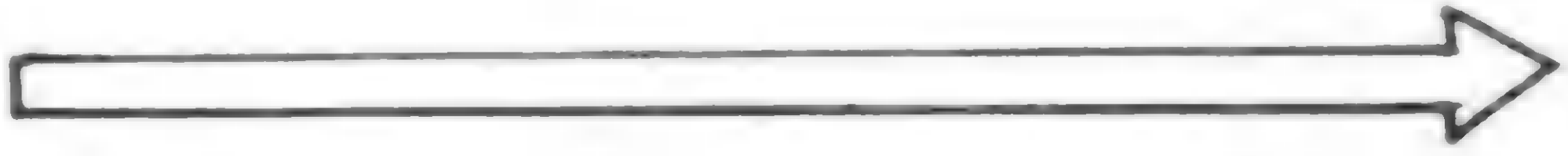
The trick is to let the end of each action *overlap* the start of the next. For example, while the dinosaur's head is still drawing back slightly (step 1), have the body begin to move forward (step 2). Then have the head follow the body's lead. Similarly, as the creature's jaws are snapping shut (step 2), have the body start to spring back (step 3); again, the head must "follow," being "pulled along," in effect, by the automatic recoil of the body. Overlapping allows you to ease in and out of any particular movement, smoothly and

DIAGRAM #1



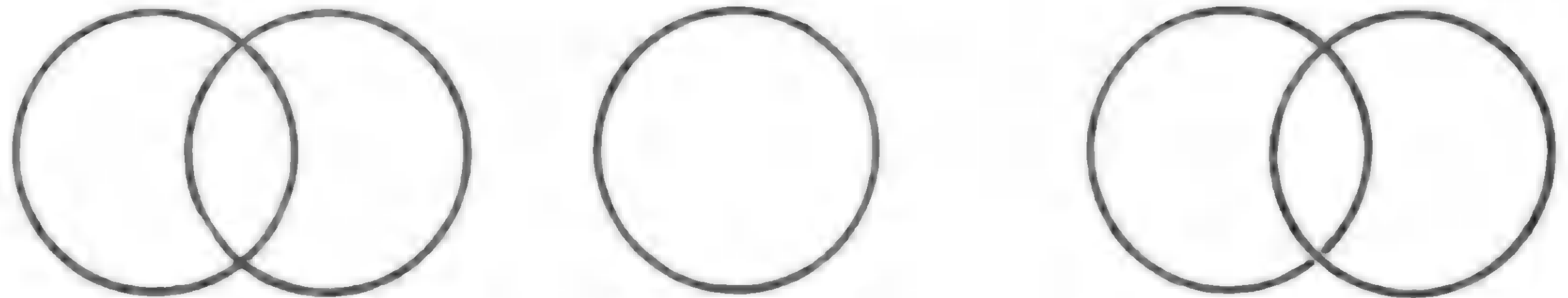
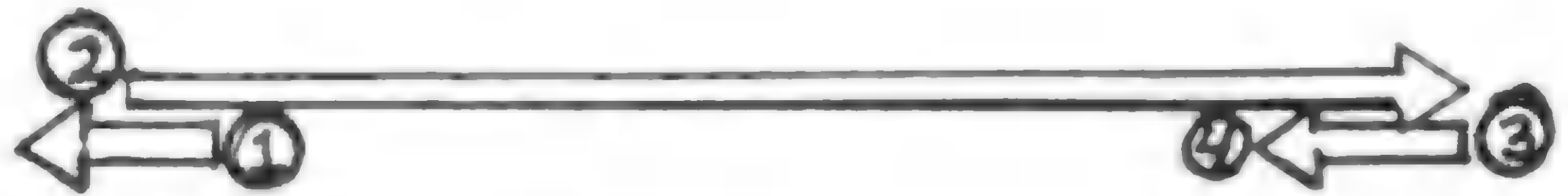
The Surface Gauge. A length of wire is bent into the right shape, then used as a pointer to mark position #1 of the animation model. After the model is moved to position #2, the tip of the wire shows you where the model had been, allowing you to accurately measure the distance of the move.

DIAGRAM #2



Graduation of Movement. Each sphere represents a different position of the animation model in successive single frames. Note that the changes in position grow gradually larger till the midpoint of the action, then progressively smaller till the end. This creates the effect of acceleration and deceleration, or "slow-in" and "slow-out."

DIAGRAM #3



Anticipation and Follow-Through. The model starts out in position #1. It "anticipates" the action by moving back to position #2, then springs forward to position #3. It "follows through" on the action by moving back to position #4. Use sparingly, this effect makes your model seem more elastic and lively.

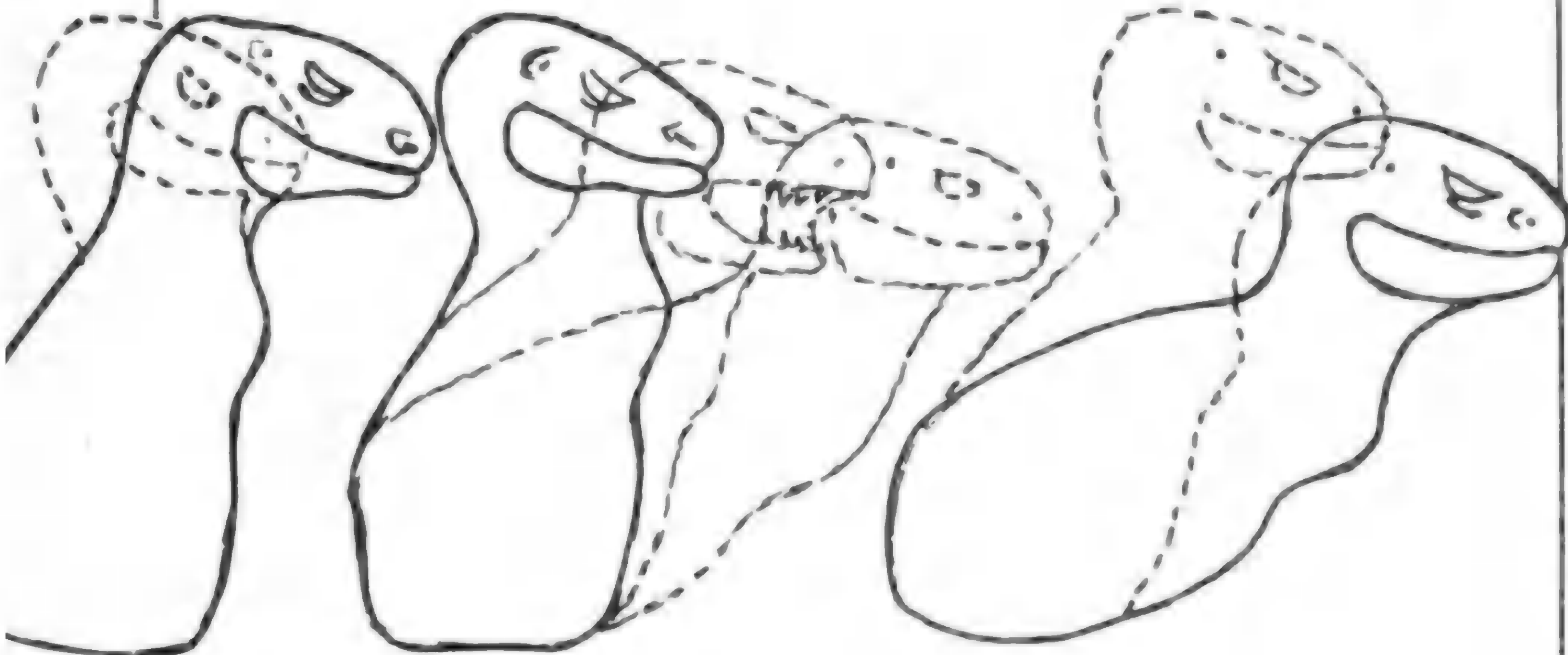
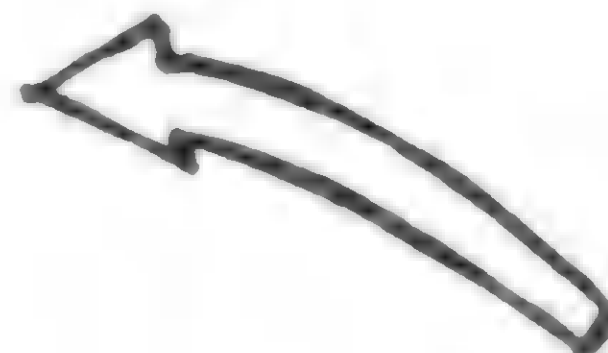
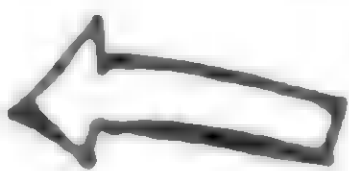
ART: DOUGLAS BORTON

DIAGRAM #4

STEP 1

STEP 2

STEP 3



The dinosaur draws back ("anticipation"), then lunges and snaps, then recoils ("follow-through"). Overlapping the different stages of action creates a more fluid effect.

gradually, without having to interrupt the total flow of action.

HOLDING THE ACTION

There are times, however, when you *want* the flow of action to be interrupted. When an animation model freezes in a certain pose for a moment, it is said to be in a hold." The effective use of holds is another key to quality animation.

There are four main difficulties with holds—knowing when to use one, how long it should last, how to get in and out, and what to do during the hold to maintain that all-important illusion of life. Let's take these one at a time.

Number One: When to use a hold? A held pose should always be an "extreme" pose. Animators divide actions into "extremes" and "in-betweens." In the example of the dinosaur, the beginning and end of each stage of action are the "extremes," while the intermediate frames, which link one extreme to the next, are the "in-betweens." Had we wanted to, we could have held the action at any extreme. For example, the dinosaur could have frozen for a moment after drawing back (step 1), as if hesitating or preparing to strike.

Number Two: How long should a hold last? Naturally, this depends on the shot. Rarely can a model be held still for as long as a full second. Most holds last only a few frames. As a general rule, it is better to make the hold too short than too long.

Number Three: How do you get in and out of a hold? The same way you get out of and into an action—very carefully. That is, you “slow-out,” hold, then “slow-in.”

Number Four: What does the model do during a hold? Does it just stand there, motionless? Rarely. Most times, you must make small, subtle movements to keep the creatures “alive.” Perhaps the monster blinks its eyes. (Eyeblinks are done by placing latex “eyelids” on the creature’s eyes.) Perhaps it clenches its fists or flicks its tail or moves its head or opens its mouth to roar. Any one of these small touches, or any combination of them, is enough to keep the creature from appearing to freeze into a statue on the screen.

Holds are important because they allow you to get the maximum impact out of your animation. By holding on an especially dramatic pose, you emphasize that pose and enhance the theatricality of the model’s performance. Holds also allow you to extend action which would otherwise happen too quickly; and last but not least, holds make animation easier, by allowing you to squeeze off a number of frames while making only minor adjustments in the model’s position.

DEVELOPING A STYLE

Graduation of movement, anticipation,

follow-through, overlapping action, holds. Principles such as these, coupled with tools such as the surface gauge and with careful pre-planning, can certainly improve the quality of anyone’s animation. But most important of all is knowing when and how to use these techniques, and that requires *observation*. Learn to observe and analyze the way people and animals move. And learn to distinguish between essential and incidental movements. No animator can reproduce every subtle nuance of a living creature’s motion. What he does instead is to recreate only those movements necessary to capture the *essence* of the action; and in so doing, he simplifies action, streamlines it, *stylizes* it.

Animation can have style, and your own animation should have its own style. Do you want your figures to move smoothly, gracefully, balletically? Then use very short holds, ease slowly in and out of every action, and make your overlapping seamlessly smooth. Or do you want your figures to move dynamically, with less grace but more raw power? Then hold extreme poses longer and go more rapidly from one held pose to the next. Or perhaps you’d like different figures to move in different ways?

The possibilities are endless. All it takes to realize those possibilities is some hard work and hard thinking. **CM**

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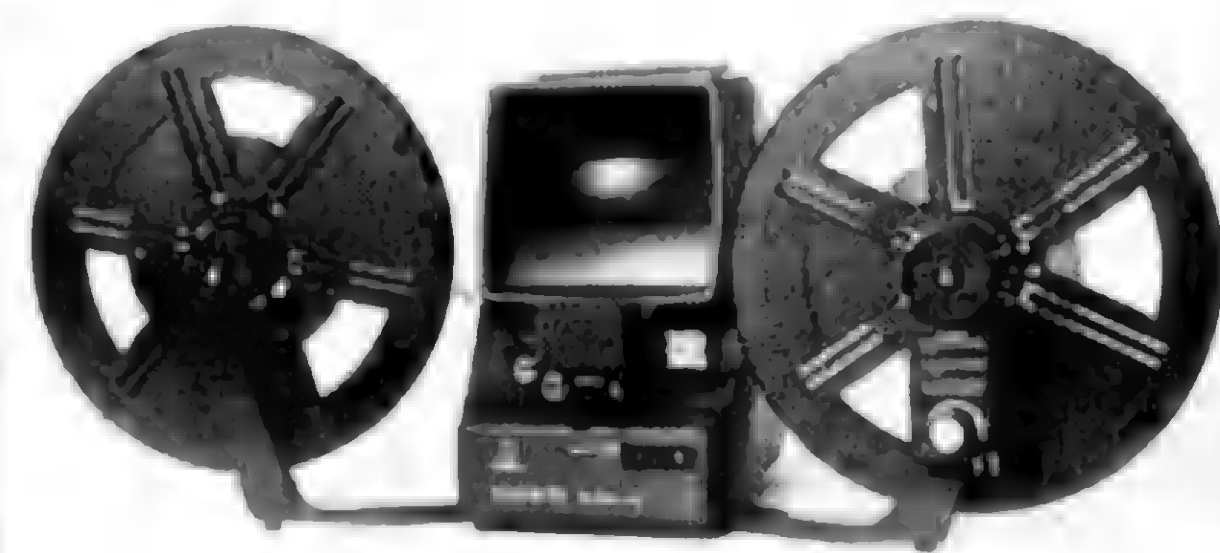
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An animation model from *Flesh Gordon* shown with traditional animation gauge.

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Easy EFFECTS

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Create spooky mist effects without spending a fortune on dry ice by making your own fog filter.

By JACK IMES, JR.



An example of the effect that can be produced with a graduated fog filter. The photo was shot on a clear day. If an object is close to the camera, make sure half isn't clear and the other half in "fog". Under these circumstances, a full fog filter should be used. Don't pan the camera with a fog filter in place.

You're shooting a Dracula film on location in a graveyard, but the only time your actor can show up is at high noon on a sunny Saturday. In your script the shot calls for a gloomy, fog-shrouded scene with old Drac wandering around the tombstones. So how do you get the shot on film when there's no fog on location? Simple, use a *fog filter* over the camera lens. Instant fog and gloom! In this second installment of E-Z effects filters you'll be able to add two useful filters to your filter pack: the *fog filter* and the related *diffusion filter*.

The fog filter works by scattering a portion of the scene's light into the shadow areas—a scene with dark shadows takes on a grey washed-out look. Also, scattered light gives the illusion of overall brightness to the entire shot. Because the fog filter also reduces the sharpness of the subject being filmed, the result is an optical effect that resembles natural fog. The two photos show the effect: one photo with no filter, the other photo with the filter.

A diffusion filter is similar to a fog filter, but with a much weaker effect. A diffusion filter is used to reduce sharp details. The most common use of a diffusion effect is to soften the facial wrinkles and blemishes of an actor or actress for a "glamour shot." The filter can also be used to remove the sharpness in a miniature, such as a building or model. Diffusion makes the miniature look more life-like by simulating the effect of great distance by suggesting an effect of dust, smoke and other floating atmospheric debris.

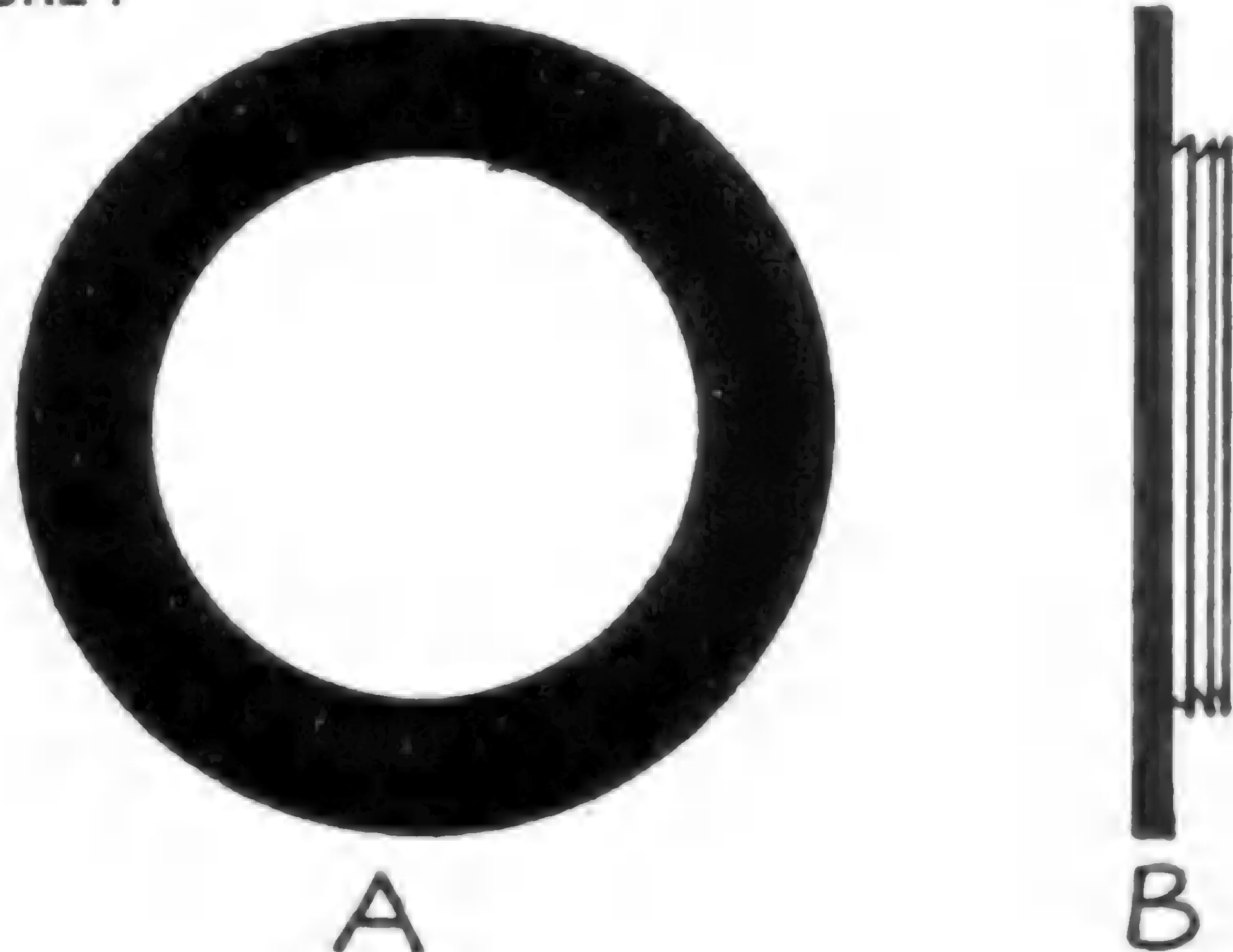
Before you make the filters, you need to make a paper filter holder and the filter lens mount to attach the filters to the camera. These two parts were described in detail in the last issue. However, new readers can refer to the series of drawings and explanations for a brief summary.

THE FILTER HOLDER

Step 1: Purchase an Ambico Adapter Ring matched to your camera lens size (filter thread size). See Figure 1.

Step 2: Trace the ring onto the index card. Trace both inner and outer edges of

FIGURE 1



the ring. See Figures 2A & B. Cut out the finished tracings as in Figure 2C. Fold the cut tracing in half to make the filter holder seen in Figure 2D.

Step 3: When the filter is completed (see rest of this article) the Ambico lens ring will hold the filter holder. Screw the ring onto the camera lens as shown in Figure 3A. When in proper filter position the filter holder is easily anchored with ordinary paperclips as seen in Figure 3B.

THE DIFFUSION FILTER

The simplest diffusion material is a sheet of cheap clear acetate plastic. A report cover, photo protector jacket, or overhead projection transparency sheet are all suitable. The "sandwich bag" clear plastic is perfect for a Grade 1 diffusion. Grade 1 is the "lightest" diffusion. By placing one sheet over another the diffusion effect increases, each added sheet making a Grade 2, Grade 3, and Grade 4. With cheap plastic a Grade 4 is about the highest or "most diffusion" grade acceptable to keep a recognizable subject image. A Grade 4 can also be achieved by one of the oldest "Hollywood" camera tricks: a woman's nylon stocking stretched over the camera lens.

The plastic diffusion sheet should be inserted into the paper holder and trimmed as seen in Figures 4A & B. Short folded strips of tape hold the cut filter in place as shown in Figure 4C. The filter's grade number should be marked on the paper holder for easy identification.

THE FOG FILTER SHEET

Step 1: Cut a 4 x 4 inch piece of clear acetate for each fog filter.

Step 2: Place the acetate on a sheet of newspaper on the floor in a suitable painting area (outside or on a workshop floor). Use a spray paint (white or grey enamel, or base primer) to *lightly* cover the entire sheet of acetate. The idea is to thinly "frost" the sheet, not paint it over. The paint can should be held about a foot away from the plastic, moved in a constant left and right zig-zag action over the plastic from top to bottom. This movement will give a nice even frosting. Figure 5 shows the basic painting action. The proper paint density should be just enough to read this article when the plastic sheet is pressed against the page. Any thicker than this is too dense for photography. This density represents the "thickest" fog effect for a single sheet. Lighter spraying gives lesser fog in a range of densities. You should make several different densities for a variety of filter grades, all less than the above "thickest" filter.

Step 3: Place a fresh 4 x 4 piece of acetate on the newspaper. Cut a 3 x 5 inch paper sheet (or use an index card) and slightly fold about 1/2 inch to make a raised edge. Place this paper on top of the acetate at about midway down the plastic. The folded edge of the paper (not the bend itself) should aim upwards and not

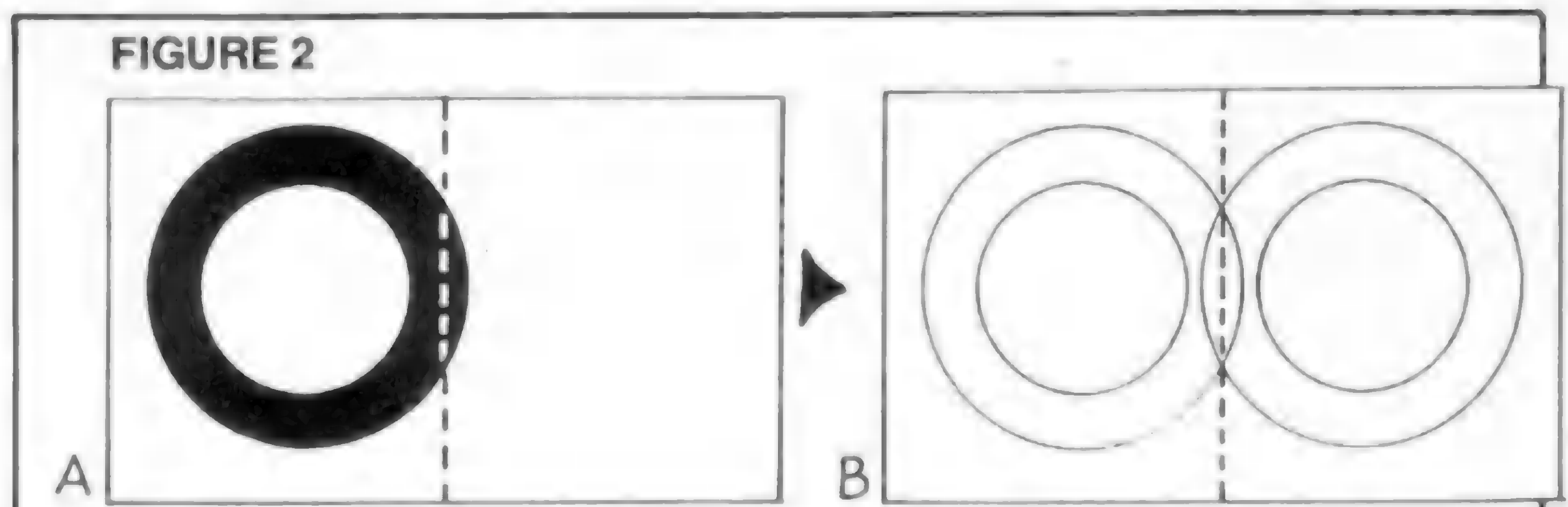


FIGURE 2

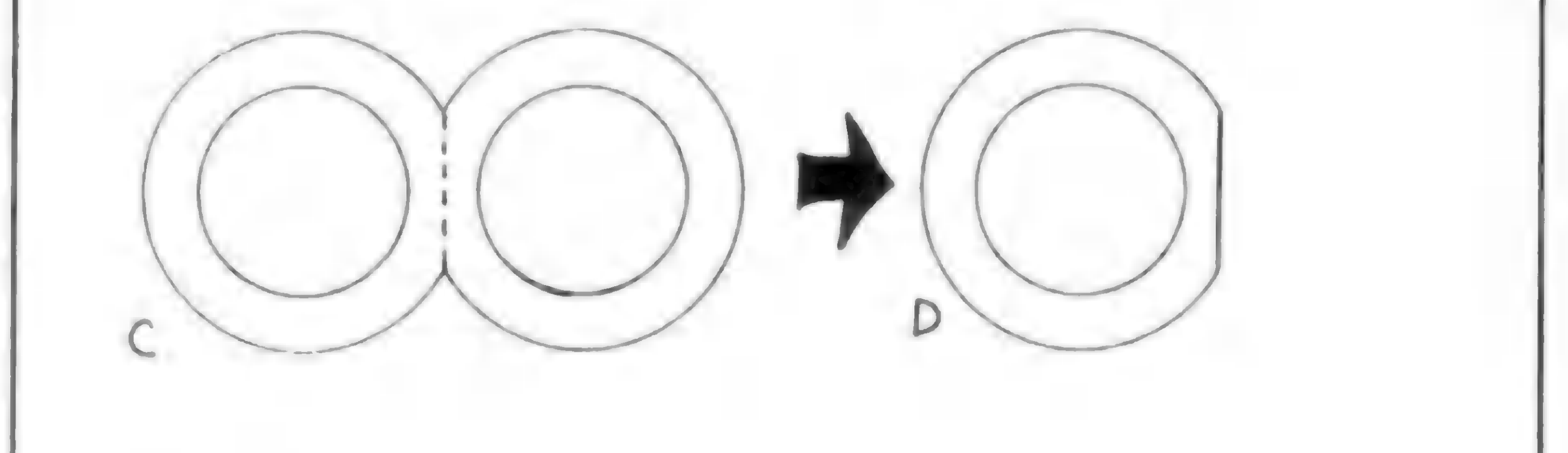


FIGURE 3

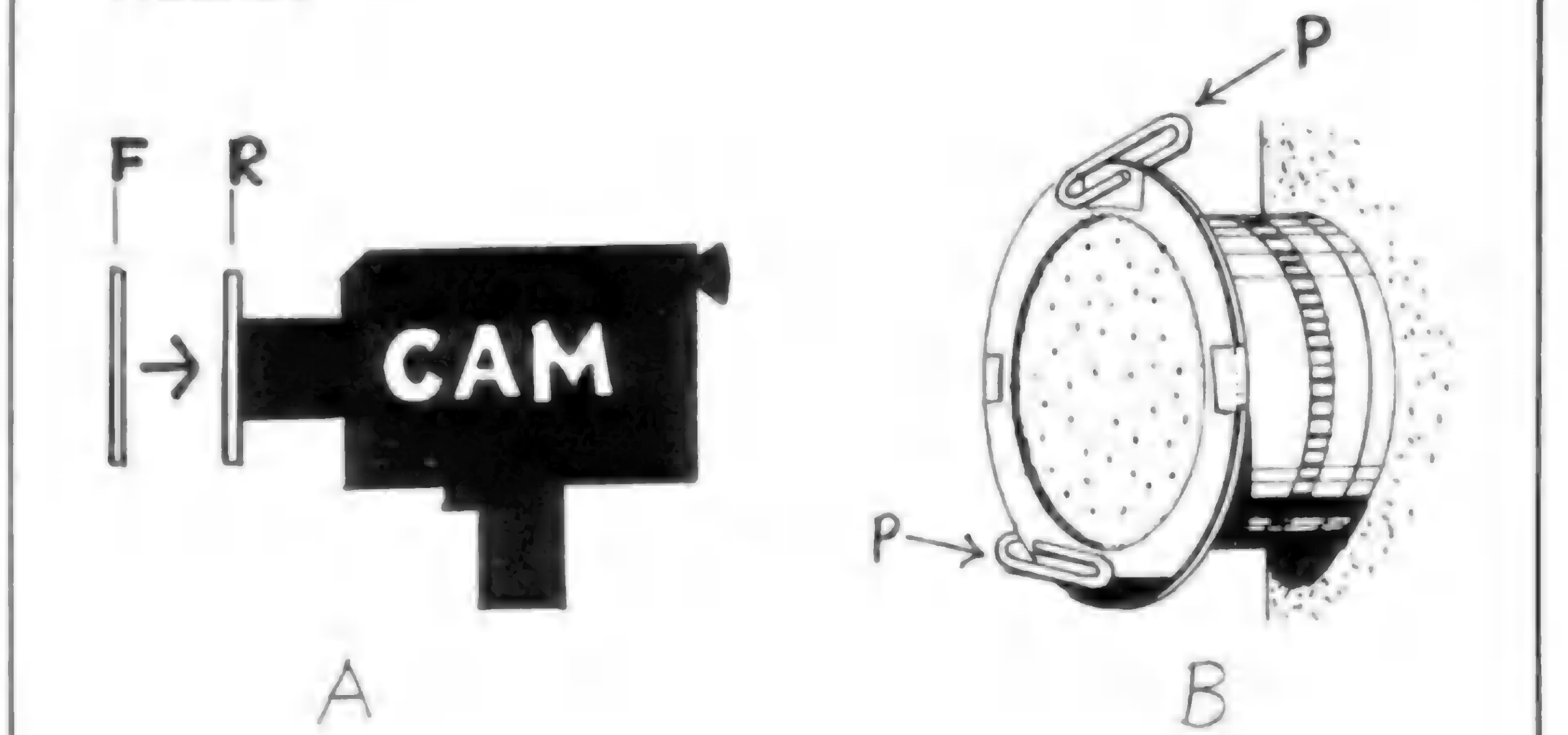
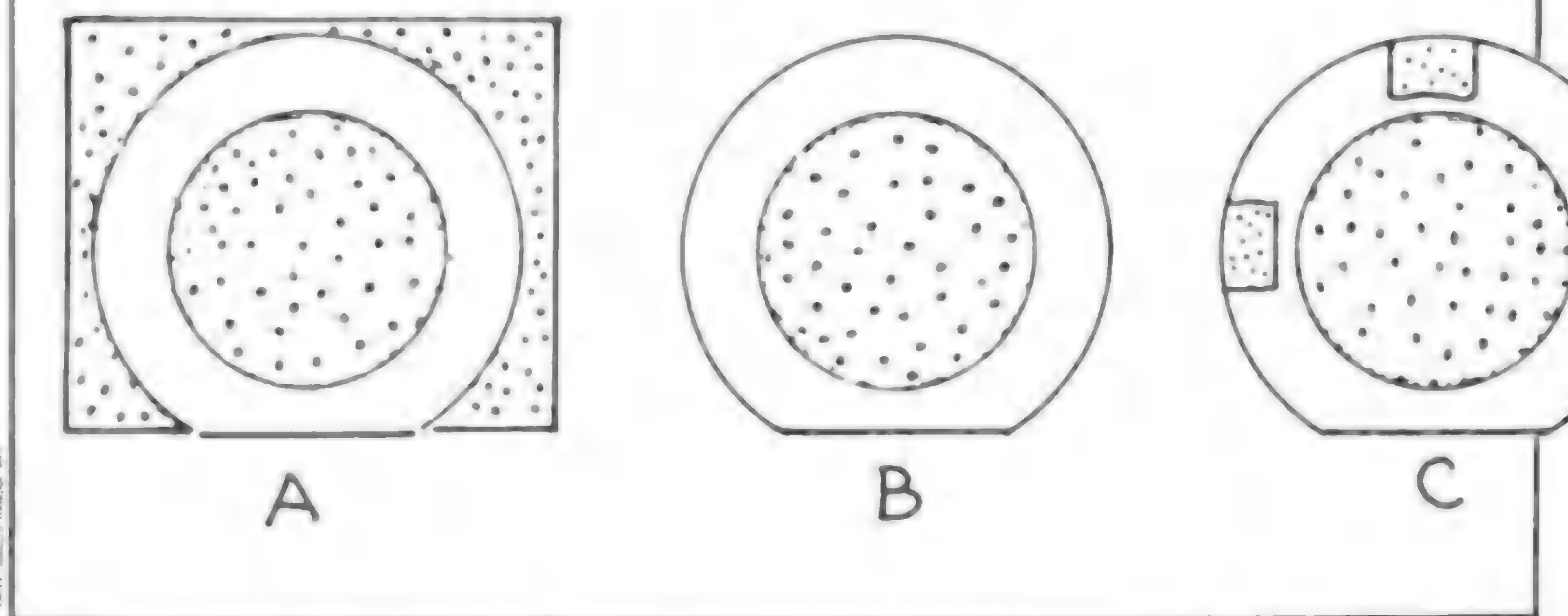


FIGURE 4



lie flat against the plastic. The correct placement is seen in Figure 6B.

Step 4: As before, lightly frost the plastic with the spray paint, except keep the can at a lower angle to the plastic. As you spray, the paper will mask the lower portion of the plastic sheet. The raised edge of the paper will permit some paint to speckle the plastic behind it. This produces a "feathered" or gradual blended edge instead of a hard (sharp) edge line. Make sure you aim the spray at the flat edge of the masking paper and not "into" the V-shaped groove by spraying from the wrong side of the sheet.

Figure 6C shows the finished result of the spraying. This partially frosted sheet is clear at the bottom and painted at the top with a gradual edge blending the two areas. This fog filter produces a partial fogging of the scene and is called a *Graduated Fog Filter*. Compare Figure 6A & B to see the difference between a full spray (overall fog) and partial spray (graduated fog). Figure 6D shows the usual mounting position of the graduated filter in the paper ring.

The graduated fog filter is used to simulate the effect of real fog on near and far subjects. When a subject is close to the



A scene shot without the fog filter in place over the camera lens.



The same scene shot with the fog filter described in this article.

FIGURE 5

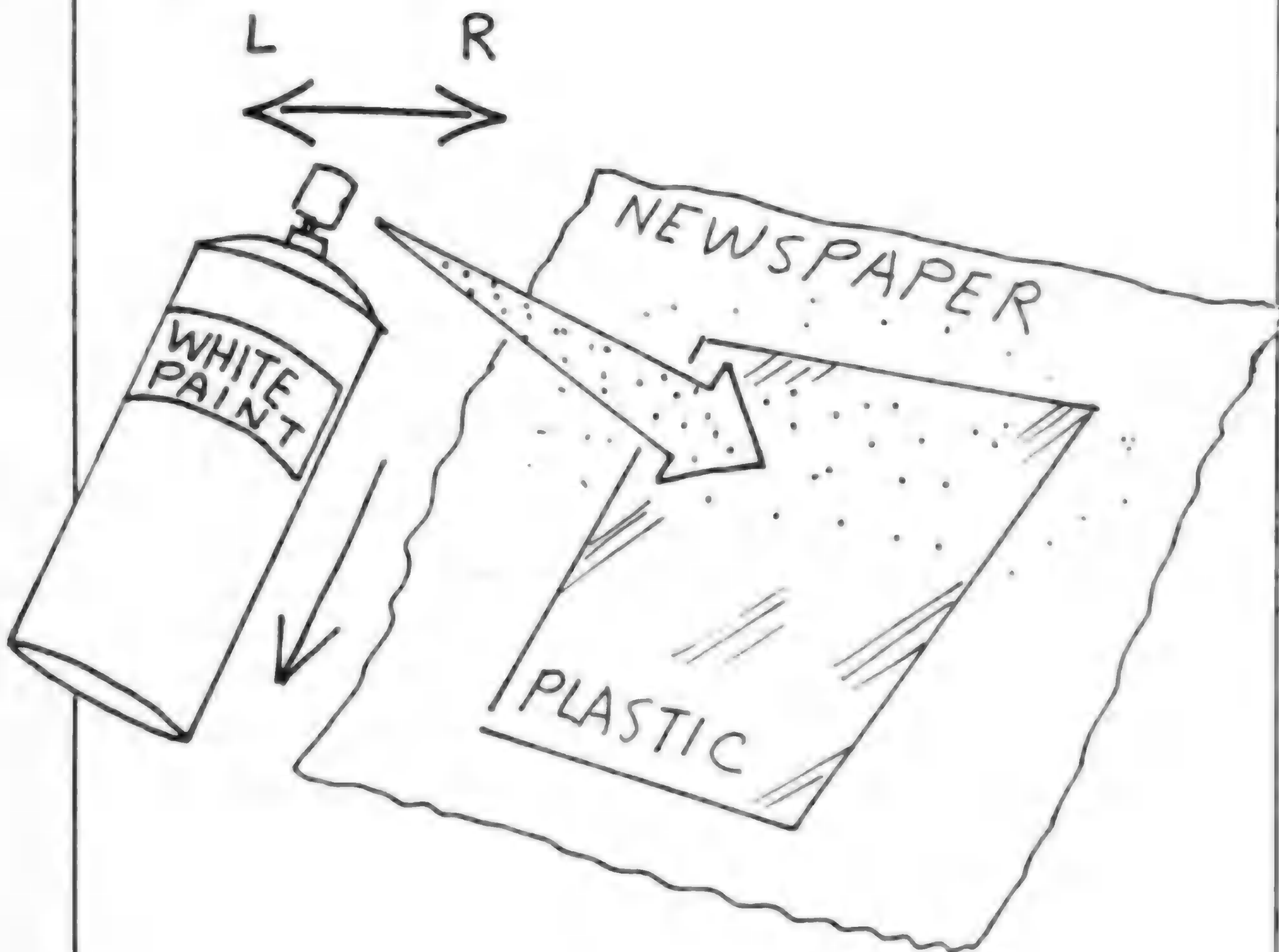
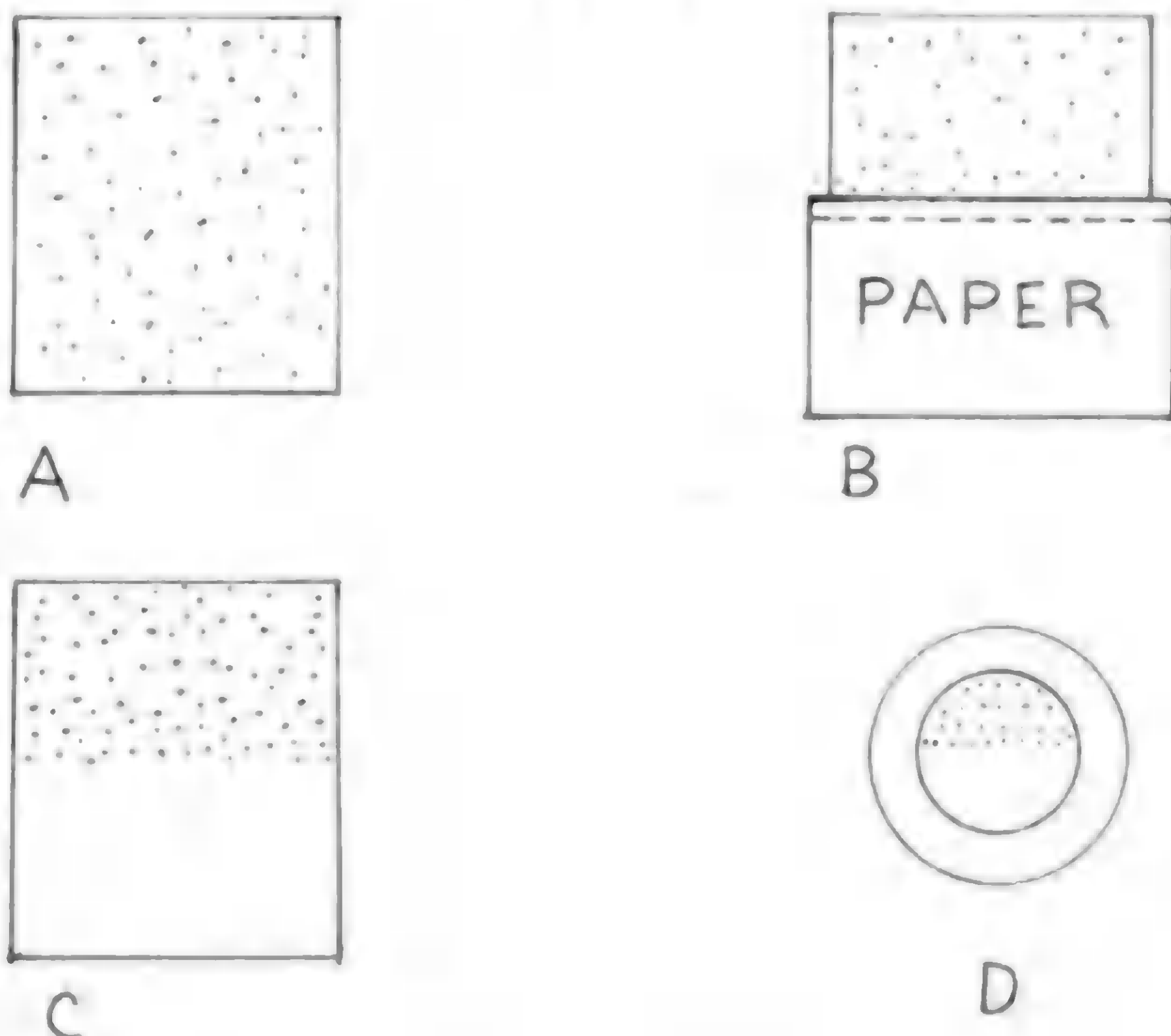


FIGURE 6



camera lens (and in the clear area of the filter) it appears sharp. When it is more distant (and in the frosted area) it is quite diffused.

PHOTOGRAPHY

When the fog filters and diffusion filters are used there is no need to compensate the exposure meter. Since all the light travels through the filter (although scattered) the meter reads the overall light of the scene as if no filter were used. However, because of the scattering of light to grey the shadows, the optical illusion suggests a luminous image—the scene looks flatter and brighter on film.

You should compose each shot continuously checking the diffusing effect of the fog filter, especially the graduated fog filter. This means that the best effects are achieved by a rather distant and flat composition. If a shot requires parts of the scene (such as trees, people, etc.) be close to the camera lens, make sure that the graduated filter doesn't make an obvious division such as half a person in fog with his feet clear on the ground. The filter can either be rotated or a full fog filter used.

The camera should *not be panned* with a fog filter on the lens. The pan will reveal the "grain" of the filter—the texture of the paint frosting—which does not move when the camera view is changed.

The fog effect is especially good when shooting in early morning or late evening. The scene has less contrast at these times and looks like uniform fog "lighting." Overcast days provide the best lighting situations for using a fog filter. *CM*

MATERIALS

- Sheet of clear acetate, 8 × 10 inches
- Index cards, 5 × 8 inches
- Ambico Adapter Ring, mated to camera lens
- Two paper clips
- Adhesive tape
- Small can white spray paint (grey or primer)
- Clear sandwich bag ("baggies" or Saran wrap)
- Newspaper sheet
- Tools: scissors, pencil, art knife, ruler

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Stop-motion STUDIO

EASY ARMATURES

Improve the quality of your stop-motion work by improving the quality of your animation models with these "easy armatures."

BY JOHN DODS

I've good news. You don't need access to a machine shop and a lot of fancy equipment to make good armatures. What's more, you *might* not need power tools at all. These photos show armatures assembled using a type of hinge joint that is made with nylon washers sandwiched between polished metal plates. The steel plates are drilled, tapped, filed lightly and polished using oil and 000 grade steel wool. The metal must be thoroughly cleaned before the parts are assembled because any particles on the moving parts will impair the smoothness of the movement. Here's more good news: This system works.

The armatures pictured are by Ken Brilliant and the author. 

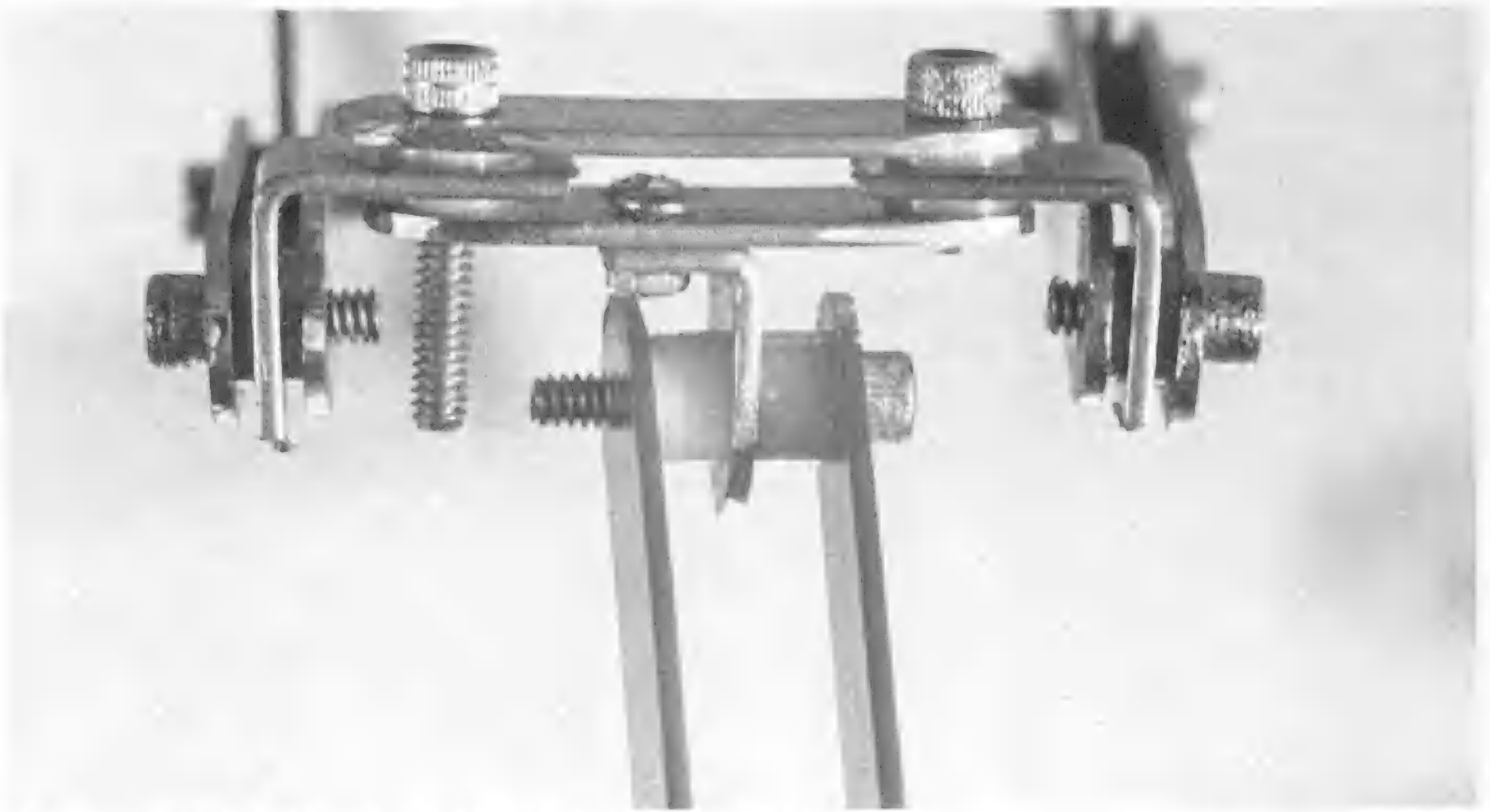


This ball joint is an aluminum ball sandwiched between two machined steel plates.

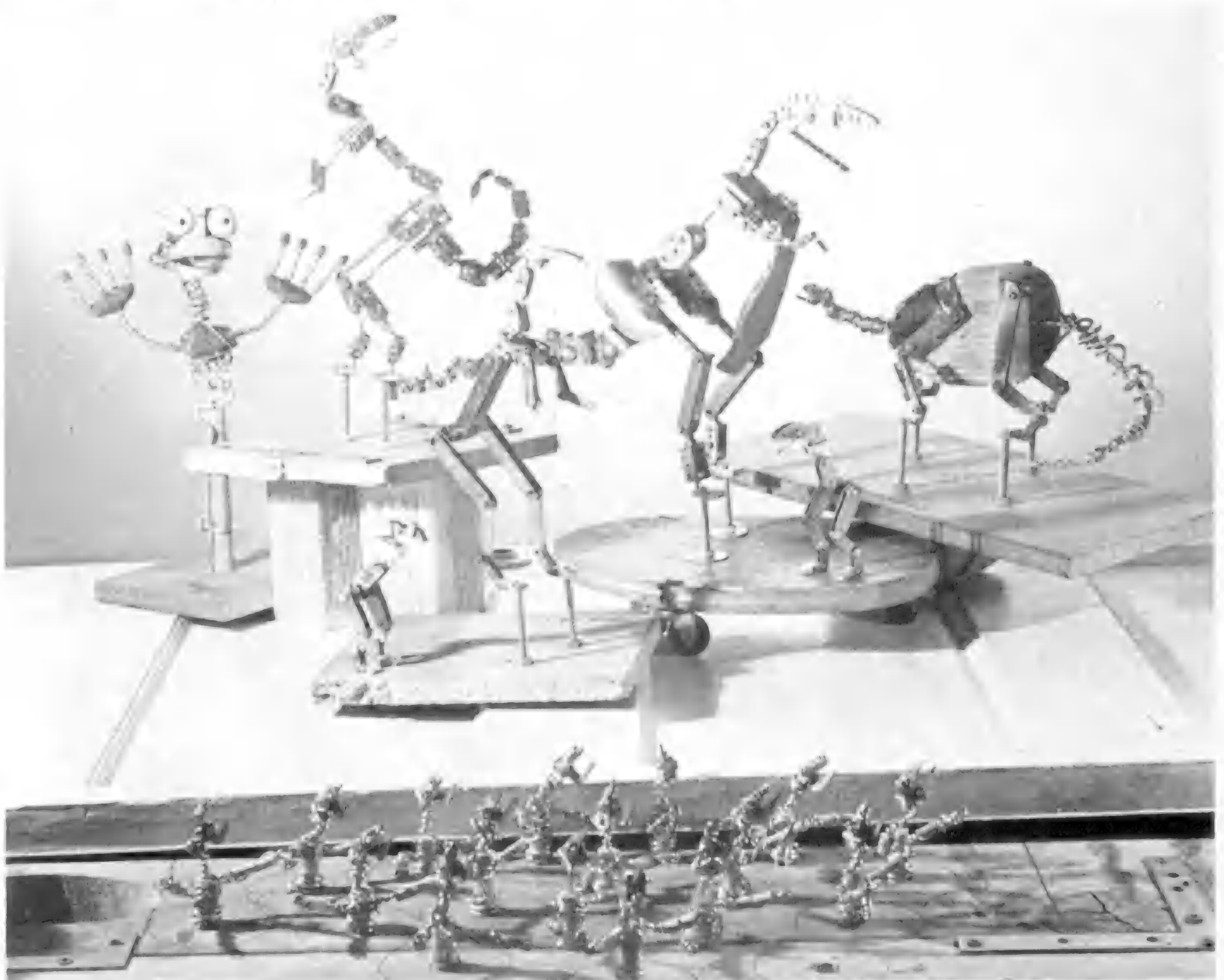


This hinge-jointed armature (shown here minus its tail) will be the basis for a plant-eating dinosaur.

PHOTOS: JOHN DODS



The hip of the armature has been designed to allow for leg movements both forward and side to side.



Ken Brilliant and John Dods created this array of dinosaur armatures for their current film project. The models rely heavily on the use of nylon washers in hinge-type joints.

Millennium: A Training Ground for Talent

Roger Corman's new studio keeps up his tradition of hiring young people.

By RANDY & JEAN-MARC LOFFICIER

Who among the readers of this magazine has not dreamed of being involved in the making of a science-fiction or fantasy picture? Well, the opportunity exists, at Millennium in Venice, California.

Millennium is Roger Corman's new studio, or the new name for an old studio, depending on the way one chooses to look at it. Earlier this year, Roger Corman, founder of 13-year-old New World Pictures, created a stir when he sold his brainchild for the sum of \$16.5 million to a consortium of attorneys.

"I started New World in 1970, as a production and distribution company for low-budget films," says Corman. "It was successful from the beginning and made a great deal of money in the seventies and

eighties. But, I could see that the market was beginning to change as we got into the eighties. I felt that the thing to do was to move to bigger pictures. I had to. Yet, at the same time the risk was getting greater. While I was mulling over ways to handle this, a group of entertainment lawyers came to me with an offer to buy the company for quite a bit of money."

"As I thought about it, I realized that I never started out to be a distributor. I started out to be a producer and director, primarily a director as a matter of fact. I felt that I was getting a little bit too far away from production. This gave me an opportunity to sell the distribution arm at a very handsome price, and then be able to concentrate on production. I could also take some of the money from the sale of the company to add to what I already had, and it gave me that greater supply of money to make bigger films."

Corman retained the studio facilities, with its team of craftsmen, and soon history repeated itself when he announced that he was once again setting up a new production company, Millennium Pictures. Quickly, three co-productions with companies in Argentina were announced, *Deathstalker*, a \$2.5 million sword-and-sorcery picture, *Kain of the Dark Planet* and *Wizard War*.

Corman and his team are located in the beach city of Venice, California, one of the suburbs of Los Angeles. The sign in front still says "Hammond Lumberyard" (Corman never bothered to remove the original property sign) but it now identifies Millennium instead of New World Pictures.

What makes Corman, and his studio, unique is his unparalleled record for giving young people without any filmmaking experience opportunities to work in the movie industry. Some of Corman's former employees include directors Francis Ford Coppola (*Apocalypse Now*), Joe Dante (*The Howling*), Martin Scorsese (*Taxi Driver*), Peter Bogdanovich (*Targets*), Irving Kershner (*The Empire Strikes Back*), Jonathan Demme (*Last Embrace*) and Amy Jones (*Humanoids from the Deep*).

Corman was eager to talk about his philosophy of hiring young unknown people to work for his company. "Having been at various times a writer, director and producer myself, I feel that I am in a somewhat better position to judge new talent among writers, producers and directors. Many of the studios today are run by accountants, lawyers or ex-agents, and they haven't had that specific experience in production. So, such a judgement is a little bit difficult for them."

"First, I look for intelligence," explains the filmmaker. "I have never met a writer, producer or director who was good, who was not intelligent. Then, I look for the willingness to work hard. This is a very, very hard line of work to be in, so it's no place for the dilettantes. Only then, hopefully, I will look for some knowledge or training in film. Then, the hardest of all is to try to judge creativity. There are no tests that I know of that can do that. That's a matter of my talking to them, maybe looking at a student's film, or reading a script or something like that, and then seeing if I can get along with them. I put all of these things together. Part of it is objective and part of it is subjective."

Corman is honest in his advice to aspiring filmmakers. "This is a factory. We make motion pictures, and you must be able and willing to get in there and manufacture them. Frankly, the advice I would give to someone who wants to break into movies is to first try to go to film school. I think it's essential to have some sort of background. You can come in and work your way up, but it's longer and slower. I think you can get more intense training in a film school."

However, after talking to the people working at Millennium, it is striking to note that professional experience counts less here than other factors. These other factors include the genuine desire to work, and the willingness to put up with long hours and other people. Tom Campbell, Millennium's studio manager, is an example of this phenomenon. Tom has been at New World for over four years.

"Before coming to New World, I was



Roger Corman, today, at his new Millennium production facility.

working first as a motorcycle mechanic, then as a diesel bus mechanic. The father of a good friend of mine invents things for motion pictures, so my friend recommended me to Chuck Cominsky, who was setting up a special effects department here. He hired me as an engineer for miniatures. I started working in the model shop at the very beginning of *Battle Beyond the Stars*. I worked my way up, photographing interiors and engineering things. Then, I became Special Effects Supervisor, and later, Studio Manager."

"I hadn't really been interested in motion pictures before." Tom continues, "but I didn't like crawling underneath dirty buses all the time! It's really great working here, with all the creative people around, but it's hard work, too. We work long hours, and sometimes I can't think about anything but work. Still, it is refreshing, because of the energy that exists here."

Tom, whose responsibilities now include hiring other, similarly motivated young people, explains what he looks for when interviewing applicants. "I take resumes first of all. I look for somebody that's got a good attitude and personality. I also want people that are able to deal with other people, that are talented, that have good work habits and are willing to work. Of course, if they have some film experience, it's better. Often, however, film students have gone to college for a long time to learn about film but have never



Corman has a flair for finding and developing new talent. Martin Scorsese (*Raging Bull*) is among the Corman alumni.



Roger Corman on the set of *The Raven* with Peter Lorre, William Baskin and Vincent Price. Much of Corman's fine reputation today endures with his series of Poe films which have become classics.

worked a day in their lives and have absolutely no work habits. When we have a big project, I have to delegate responsibility to get the job done so it comes in on time, on the money and looks good. There's no time to develop work habits, or really train anybody either."

Virginia Aalko, who is a fiberglass expert in the special effects department at Millennium, concurs with Tom. "If you're very young, maybe just out of high school, you should try to get into a shop or something and talk to people, meet people. Usually, the first thing that young people do is assistant jobs. Sweeping up, picking up, following along and doing very lowly assistant-type work. Usually it only takes once or twice if you know people and you're good at what you do and have the right attitude. They'll ask you back."

"I think Millennium is great," she adds. "I know that maybe a lot of people complain about the movies, saying that they're always low budget—but it *is* work! It's like going to school, only you're getting paid to do it. Where else would there be that kind of opportunity? You couldn't walk into a major studio and do it. Here, you can walk through the lot and nobody is going to stop you. You can walk in the door and talk to these people. If you have the desire, chances are they're going to give you the opportunity to try. What more do you want? Of course, it helps if you have some sort of art background,

from school or somewhere. Bring anything you have to show, a portfolio, anything. Modify a model from a kit and bring that in with you and explain how you designed it. Someone may not be able to draw, but they may be able to create."

Mike Jones, head of the prosthetic department, has been with Millennium since December of 1982. Mike worked on the opening sequence of *The Sword and the Sorcerer*, then on the miniatures for *Beastmaster* and *Space Raiders*. He is a good example of how Virginia's methods can work. "I came here because I heard there might be a job as an assistant. I came down with my portfolio. I always carry a little dragon or something else of mine with me, as a hands-on type of thing."

"There are a couple of reasons why working here is good for someone just starting out," he continues. "First, you learn just about everything that you can on a very fast schedule. You learn how to get the best quality, in the least amount of time, at the lowest cost. You learn how to work within budgets, and to stretch that dollar until it screams," Jones laughs. It also stretches your creativity, because filmmaking is a collaborative art, you have to create it from somebody else's work. Your predecessor has made the sculpture, and you're going to alter an ape face into an insect creature, for example. You have to learn to do it very quickly and to make it look good. You learn to make do with what you have," he concludes.

Jim Belkin, special effects cameraman, on the other hand, is a professional who has worked on TV, done a documentary and an SF picture called *The Quest* for Ray Bradbury and Saul Bass. He has

been with Millennium for only a few months, yet he too emphasizes the unique qualities of the studio.

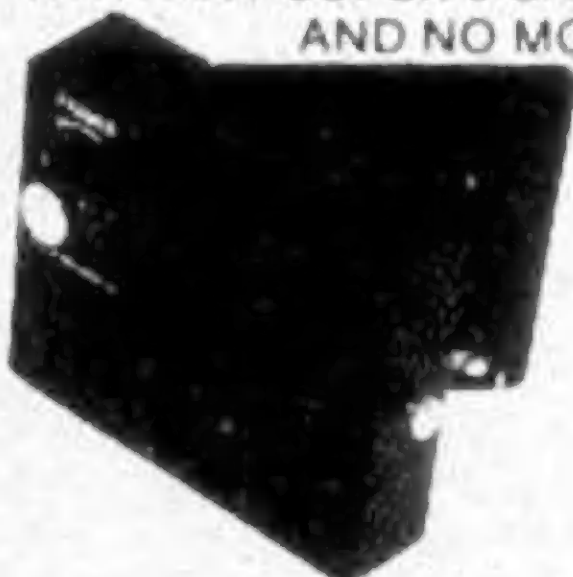
"I came here because I liked Roger's reputation, and I liked the idea of having freedom. I don't really care for the union situation right now, because I'm still young and in a learning stage. So, it's much better for me to have access to everything, rather than to be restricted to just one job. Roger gives you a chance to extend yourself beyond where you are right now. He gives you a chance to take on responsibilities that you wouldn't normally be given the chance at. So, in that respect I'm looking forward to shooting here, learning and doing things that I haven't done before."

Tom Campbell summarizes this approach to the "Corman school of filmmaking" by remembering his training on *Battle Beyond the Stars*. "I was never asked if I knew how to do something, but rather how long would it take me or how much would it cost. They'd dream up some wild idea and say, 'We need you to build this and we need it in two days and you've got thirty dollars.' And you'd just do it. You'd figure out a way, call people you knew, look up places in the yellow pages, call around, go places, look at things..."

The tradition at the Roger Corman studios has been one of opportunity, and learning by doing. While such filmmaking names as Joe Dante, Martin Scorsese and Francis Ford Coppola all got their start with Corman Productions, there are readers of this magazine who have gotten jobs at the studio over the past few years because they had something to show and the relentless desire to make films. CM

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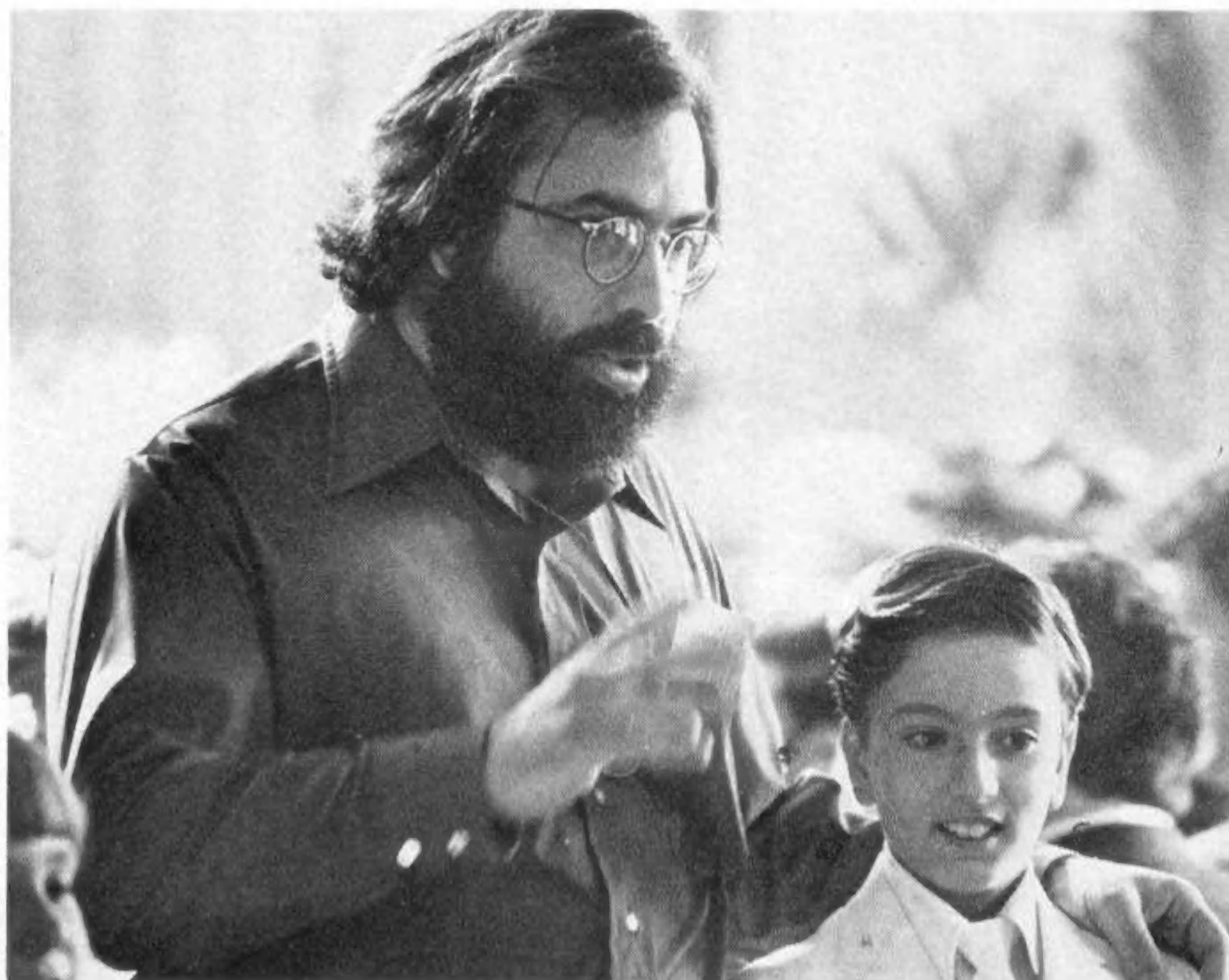
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Fresh out of UCLA Francis Ford Coppola worked in Corman's editing room. Later he was taken to Europe as a soundman for *The Young Racers* (1963).



PHOTO: DENNIS SKOTAK

Maury Shallock, Dennis Skotak and Steve Caldwell, all alumni of the Corman Studios are seen working on a model set-up for *Battle Beyond the Stars*.

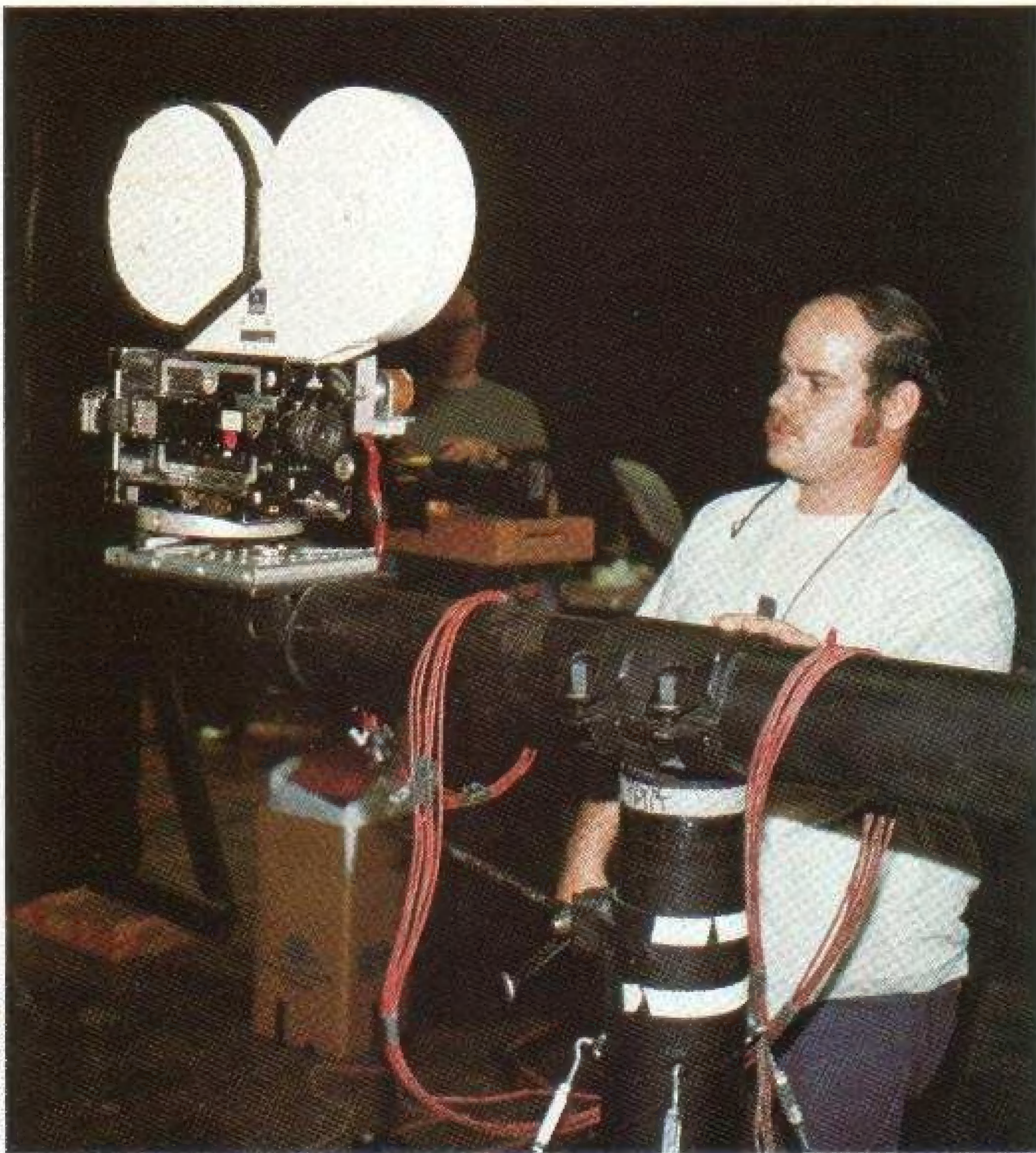


PHOTO: DAVID HUTCHISON

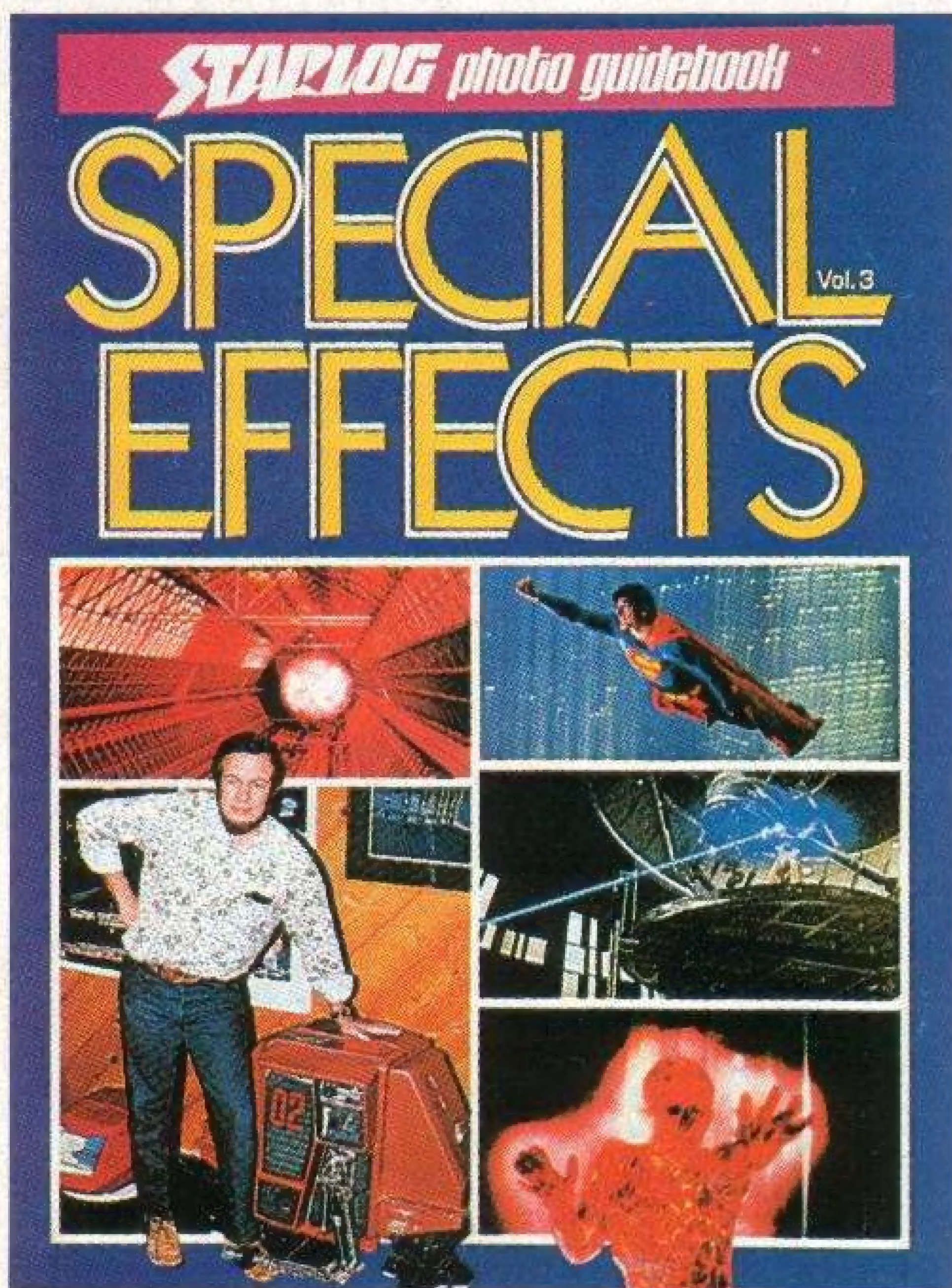
The Corman Studios became known for creating quality special effects on a very limited budget. Here a custom animation camera is prepared for a shot.



PHOTO: DAVID HUTCHISON

The animation and cel opaquing department during the filming of *B.B.T.S.*, in the background is Ernie Farino, now a producer/designer for The L.A. Effects Group, Inc.

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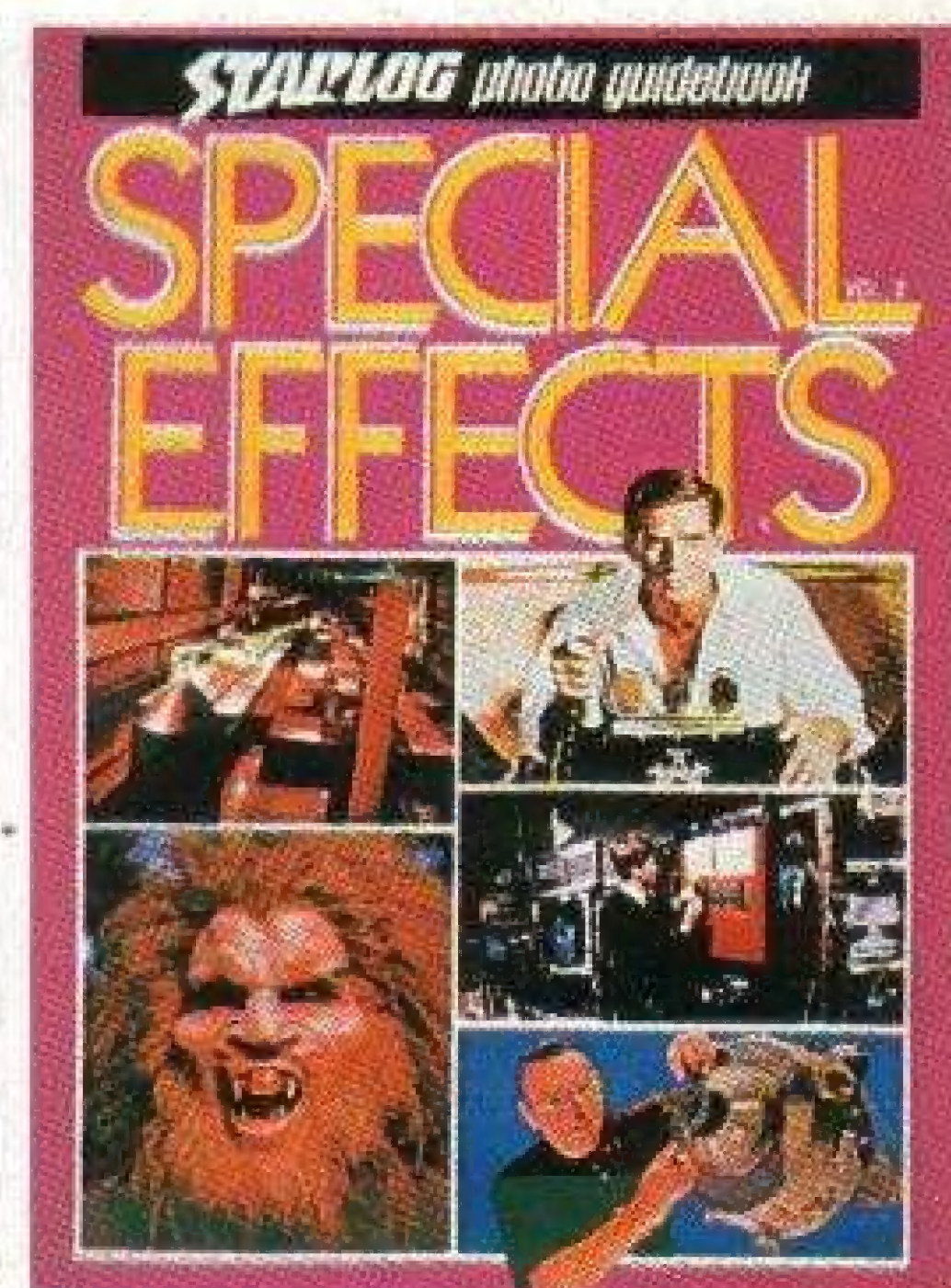
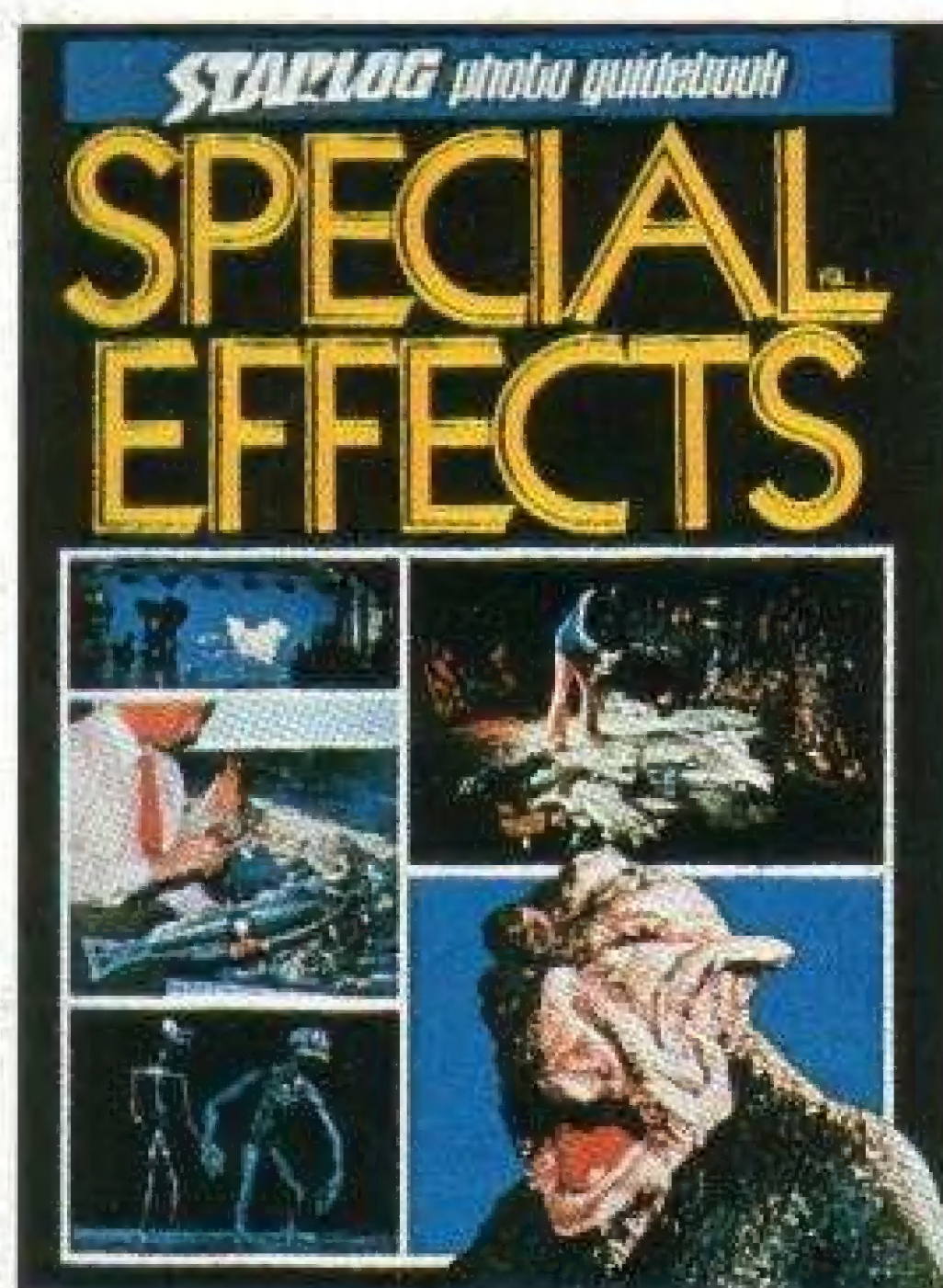
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